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# Music made Easy to every Capacity,

IN TWO  
SERIES OF DIALOGUES;

BEING

PRACTICAL LESSONS

FOR THE

HARP SICHORD,

LAI'D DOWN IN A NEW METHOD,

So as to render that Instrument so little difficult, that any Person, with common Application, may play well; become a thorough Proficient in the Principles of Harmony; and will compose Music, if they have a Genius for it, in less than a Twelvemonth.

WRITTEN IN FRENCH BY

MONSIEUR BEMETZRIEDER,

MUSICK MASTER TO THE QUEEN OF FRANCE.

And published at PARIS, (with a Preface) by the Celebrated

MONSIEUR DIDEROT.

The Whole Translated, and adapted to the Use of the ENGLISH STUDENT,

BY GIFFARD BERNARD, M.A.

PERUSED AND APPROVED OF BY

DOCTOR BOYCE AND DOCTOR HOWARD.

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MDCC LXXVIII.



MUSIC MASTER

TO THE

MUSIC MASTERS

AND

PRACTICAL LESSONS

ORGANISTS OF GREAT-BRITAIN.

HARPSICORD  
GENTLEMEN,

AS this Book may, at first view, appear to be in the stile of some of those which we frequently see advertised with the delusive title of "Every Man his Own, &c." and so set up to make every man, woman, and child, their own Music Master, I take this method formally, and publicly, to disavow, both on the side of the Author, the original Editor, and myself, any such vain and quack-like pretension. They who make a discovery in medicine, and generously publish the receipt, do not mean to injure the Faculty, but put it into their hands, as the only proper persons to administer it with effect. The design of this Book then is not to supplant the Music Master, but assist him; not to render him unnecessary, but to make him truly useful. As this Treatise tends to prove, that at almost all times of life the knowledge and execution of Music is attainable in a few months, by a study not only easy but entertaining, I should flatter myself, that while it aims at decreasing the fatigue of your profession, it should also greatly increase the number of your scholars; and that it may do so, with equal advantage to them and you, is the sincere wish of

Gentlemen,

Your most obedient servant,

G. B.



**M R. D I D E R O T ' s**

**P R E F A C E.**

**T**HE speakers in these Dialogues are real persons, whose characters the Author has endeavoured to preserve. Mr. Bemetzrieder appears under the name of the Master, my daughter under that of the Pupil, and I under an honourable title, which I hold from the indulgence of some of my friends; and being restrained to its etymology, may suit me as well as any other honest man. There are few sages; but who is it that does not admire wisdom?

It is my advice to parents to be present themselves at the lessons their children receive. Instruction will be less heavy, and more useful; and by such attendance, they may, as I did, profit themselves. I understand little of the practice of music; but being generally at the Harpsichord between the Master and his Pupil, I have become acquainted with the theory, and feel infinitely more pleasure from the productions of the art.

I proposed in this place to speak of the circumstances which occasioned Mr. Bemetzrieder to compose this work, and to enlarge upon the nature, the certainty, and the success of his method; but of these things, experience has demonstrated some, and the others being taken notice of in the course of the dialogues, they would here be but repetitions.



Truth has been adhered to in the smallest particulars; and it was, as is hereafter said, in an afternoon, which we went to pass at the *Etoile* \*, that Mr. Bemetzrieder explained to us his speculative principles of Melody and Harmony.

The conversation had lasted a long time; night came on, and the dew began to fall; and as we returned to Paris on foot, we entertained ourselves in discoursing upon the many disfigurements which he has to encounter, who begins his career in the road of the arts. This text occasioned many reflections, partly jocose, partly serious, upon the injustice of men to those who are employed in instructing or amusing them. I said that an ancient poet had written their common epitaph, when he writ, perhaps, after having experienced it--

*Ploravere suis non respondere favorem*

*Speratum meritis--*

To which Mr. Bemetzrieder replied, that till then he had no reason to complain, but that his pains were recompensed above his expectations, by the number, the distinguished rank, the talents, the politeness, and above all the progress of his scholars.

A small part of that praise being, probably, intended for my daughter, she thanked him, and so put an end to the following conversations: I wish those who study them in print may draw the same advantage from them that she did.

It is a declaration I owe to truth, and which, with all my heart, I make in favour of Mr. Bemetzrieder, that his Lessons, here printed almost word

\* A public walk near Paris.



for word as he gave them to my daughter, *put her above all difficulties at the Harpsichord in an interval of seven or eight months*; and that in the opinion of the first Masters of the Art.

The pieces printed under her name at the beginning of the thirteenth Dialogue, whether good or bad, is of her composition, Treble, Bass, and Cyphers. This work of Mr. Bemetzrieder conducts the student so far; and every person who is possessed of it may be assured to go farther, if application and genius be not wanting; *that is to say, every person may be a Composer of Music*; but then it will be necessary to advance step by step, and not neglect such pages of this Treatise as may appear of less importance than they really are.

There is another fact which I must assert with equal firmness, because it is equally true, there is nothing in this work, I repeat, nothing at all, which belongs to me, neither in the ground-work, the form, the method, or the ideas; all is from the Author, Mr. Bemetzrieder. I have only been the corrector of his German French—a small acknowledgment for the pains he took with my child.

If Mr. Bemetzrieder had been born in the capital, or if this work was to fall into no hands but those of his scholars, I should not have any occasion to make this protestation; those who take, and those who have taken, his Lessons, would immediately know the following Dialogues; but as they may be read by many persons, strangers both to him and me, I think proper to declare, that if any ill-informed, or with a malicious intent, should happen to stain the qualities of my heart, and injure justice, so far as to attribute to me the smallest part of the work of another, I banish them to the class of ingrates who seek to undervalue those:



those that enlighten them, and I must have for them the most sovereign contempt; I have rendered no more to Mr Bermetzrieder than the service that every author may receive from a good-natured censor, in correcting the faults of language, and errors of the press.

The pieces printed under her name at the beginning of the Introduction, whether good or bad, is of her composition. The Editor has not altered a word of them, and every person who is possessed of it may be assured to go farther, if application and genius be not wanting; but in a few cases, where the Compiler thought it would be necessary to advance the style, and not neglect such pages of the Introduction as may appear of less importance than they really are, he has made some alterations.

This is another fact which I must add with equal candour, because it is equally true, there is nothing in this work, I repeat nothing at all, which belongs to me, neither in the ground-work, the form, the method, or the ideas; all is from the Author, Mr Bermetzrieder. I have only been the corrector of his German French—a small acknowledgment for the pains he took with my child.

## THE

If Mr. Bermetzrieder had been born in the capital, or if this work was to fall into no hands but those of his scholars, I should not have any occasion to make this preface; those who take and those who have taken his Lessons, would immediately know the following Dialogue; but as they may be read by many persons, strangers both to him and me, I think proper to declare, that if any ill-affected person maliciously intends to stain the reputation of my name, and injure justice, so far as to attribute to me the smallest part of the work of another, I punish them to the full of injuries who seek to undermine those



# INTRODUCTION

TO THE

## LESSONS.

*Master.*

*Disciple.*

*Disciple.* **W**HAT expression! What lightness! What a touch! You are happy, Sir, to play so well upon so difficult an instrument.

*Master.* It is a happiness which I never was very sensible of, and now feel less than ever.

*Dis.* How so?  
*Ma.* Because there are pedants in every thing; in politics, in literature, in music, I was ill taught; and at last, when the time came for me to enjoy the fruits of my labour, certain unlucky circumstances—

*Dis.* I understand you: in the evening, when you come home from visiting your scholars, you are so disgusted, so weary, you have such pressing occasion for repose, that you seldom are tempted to sit down to your harpsichord.

*Ma.* I do it sometimes for all that.

*Dis.* Should I not be guilty of an indiscretion, if I desired of you a certain sonata of *Schobert*? It is so fine a piece of music!

*Ma.* Which do you mean? The third sonata in symphony of his ninth opera, in the major of F, or the trio of his sixth opera, in the major of B Flat?

*Dis.* I understand nothing about major of F, nor major of B Flat; but I will hum the first measure for you.

*Ma.* Your voice is perfectly just. It is the sonata in symphony (*plays*).

*Dis.* How beautiful is that, and how well executed! I think I would willingly give ten years of my life to know as much.



*Ma.* As Schobert?

*Dis.* No, as you.

*Ma.* You may become a proficient at a much smaller expence.

*Dis.* By what means?

*Ma.* By learning.

*Dis.* At my age! A man of thirty years old! Upon an instrument that one should begin at five, and upon which one is often but a sorry performer after fifteen years practice? You laugh at me. If I could promise myself only to read a bass and know the science of accords——

*Ma.* Does your ambition go no further?

*Dis.* You think that little then?

*Ma.* Very little, if you take me for your master.

*Dis.* Take you! You render me the happiest man in the world by the proposal; for, shall I confess the truth to you? Music is my passion, my folly——

*Enter a Friend.*

*Dis.* Ah, friend, good morrow; wish me joy; do you know that this good man here is kind enough to accept me for one of his scholars? And not only so, but he says, promises, and swears, that I shall—but I know it is impossible. He laughs at me, he laughs at me.

*Friend.* Very likely.

*Dis.* In fine, he promises to make me play the harpsichord; and not only so, but play it well at sight——

*Friend.* Before you are turned of your grand climacteric.

*Dis.* Pho! pho! In six months, or eight months, or in a year.

*Friend.* Go on; and say a fortnight.

*Dis.* Come, Sir, when will you give me my first lesson?

*Ma.* It would be cruel to defer your happiness; this moment, if you please.

*Dis.* Be it so; friend, sit down. Come, Sir, to the harpsichord, and let us begin. I can tell you before-hand, however, that I have a head somewhat hard; as for my fingers, by rattling the keys from time to time, they are not quite so rigid.

*Ma.* I perceive it. Nothing is more simple than the theory of music; if you do not comprehend it presently, it will be my fault; as to the practical part——

*Dis.* Ah, that's another thing.

*Ma.* But I have a secret to render it easy.

*Friend.* A secret! I wish you joy of it, Sir, on account of my friend here, as well as upon mine.

*Ma.* How, Sir, have you an inclination to become my scholar too?

*Friend.*



*Friend.* Who, I? Heaven preserve me from such an idea! Do you think I would nail myself to a stool for days together, before a set of black and white keys—

*Ma.* Who desires you to do any such thing?

*Friend.* You would, I suppose. Must I not practice?

*Ma.* Not at all.

*Friend.* You would make an excellent master for my ward.

*Ma.* You have a ward then, Sir?

*Friend.* Yes, who plays the harpsichord too; practises six hours a day, and knows nothing of the matter yet.

*Ma.* She ought to hate music.

*Friend.* I assure you, there is nothing of which she is so fond; at least, so she tells me.

*Ma.* Has she never told you she was fond of Arabic and Hebrew too?

*Friend.* She speaks her mind, I believe; for I never constrain her in any thing?

*Ma.* I do not suppose you ever said to her, Miss I will have you play the harpsichord; I will have it so, though you should break your heart. This is not the general mode of speaking; but have you never said to her, vexed at the small progress you saw her make, Miss, Miss, you do not play at all—you do not practise. If you do not like music, there is an end of it; say so, and I will pay off your master, burn your books, and throw your instrument out of the window. To this your ward may have answered—Upon my word, Sir, I love music of all things—My harpsichord is my greatest happiness—yes, indeed, the happiness of my life—and I would not quit it for the world.—You go about your business, and she, poor girl, goes in tears to practise.

*Dis.* The picture is somewhat like to my knowledge.

*Friend.* Whether the picture be like or not, is of no consequence. But you, Sir, it seems, have a secret; and it consists in relieving your scholars from the pain of practising. Why have not other masters the same? Perhaps, because you have common-sense, and all the rest are fools?

*Ma.* Perhaps so.

*Friend.* Bravo! Bravo!

*Dis.* Well, but, Gentlemen, while you are disputing, I lose my lesson—Come, Sir, let us play a tune.

*Ma.* A tune! There is one; play it.

*Dis.* How do you call it?

*Ma.* I do not know.

*Dis.* Nor I neither.

*Friend.* Bravo! again: let me look at it—It is a Gavot: your Gavots have been condemned, from time immemorial, to be crucified by beginners.

*Ma.*



*Ma.* And was it with a Gavot your ward began?

*Friend.* Exactly; a March, and then a Gavot, and then a Vauxhall Song, and then a bit from *Felton's Lessons*, and then *Adagios*, *Andantes*, *Allegros*, and various other things.

*Ma.* First a march, then a Gavot, and then *Adagios*, *Andantes*, and *Allegros*! Strange foundations for lessons for the harpsichord!

*Friend.* Better begin with those than with a tune of which we cannot tell the name.

*Ma.* And who is the ignoramus that does that?

*Friend.* Yourself.

*Ma.* I! who told you so?

*Friend.* Why, I saw it, heard it this instant.

*Ma.* Excuse me, Sir, this Gentleman would play an air, or a tune, as you call it; there is one, named I do not know how—But you are to understand that I never begin my lessons with airs.

*Friend.* And with what then? Country dances, I hope.

*Ma.* Why, country dances are very good things to calm the bile—But, I say again, Sir, I never begin my lessons with airs; and know, that to conduct my scholars to what is most sublime in the science of harmony and accords, I require in them but the same degree of intelligence that is necessary to conceive that two and three make five; that between three bars of a grate, there are but two intervals; and they shall become virtuosi on the harpsichord, if they have two hands, and five fingers to each, two eyes, two ears, and a foot—and the foot we can do without.

*Dis.* This is a luxury in music.

*Friend.* Then, Sir, my son could not learn to play the harpsichord, if he was deaf of one ear?

*Ma.* At least, I would not engage to teach him.

*Friend.* And why so?

*Ma.* Because, if you took it into your head to be present at my lessons, and should chance to engage the good ear by your reprimands, he would have never a one left to listen to me.

*Dis.* Will you never have done, Gentlemen?

*Friend.* Yes, yes, we have done. Sir, your servant; friend, adieu; make great progress; play at sight in three weeks; but, above all things, be sure you do not practise



# Music made Easy to every Capacity.

## LESSON I.

### DIALOGUE I.

*Disciple.*

**I** AM glad he is gone.—Now tell me, Sir, have you a great deal of patience?

*Master.* Ay, and many other rare qualities, without which I should be but a sorry master. A good master should not only know what he teaches, but be able to teach what he knows; he must vary his lessons according to the various capacities of his scholars; he must be clear; he must be exact; he must be honest and disinterested; but, in particular, he must be gay.

*Dis.* And you are all this?

*Ma.* Undoubtedly.

*Dis.* And we shall laugh, and I shall learn?

*Ma.* Nothing more sure.

*Dis.* And I shall play and be able to accompany in concert?

*Ma.* I will answer for it.

*Dis.* And do you think that one day or other (I mean with time) I might not be able to compose?

*Ma.* Unfortunately, that is the only thing I cannot promise. I will teach you the art of Accords, Harmony, or thorough Bass, as we call it; I will render the execution and reading of music easy to you; but composition is the affair of genius, and cannot be taught.

*Dis.* That is a pity.



## THE FIRST PART.

*Ma.* Not but there are some people, who, without genius, pretend to it, and succeed well enough; but they are compilers, not composers; for this work, indeed, if you will condescend to it, I will provide you needle and thread.

*Dis.* Well, well, I shall consider of that. So now let us begin—but, do you hear, with the very beginning.

*Ma.* Imprimis then, this instrument is called a harpsichord.

*Dis.* I knew as much.

*Ma.* These little moveable pieces of ivory and ebony, white and black, are called keys.

*Dis.* I know all this.

*Ma.* These keys, pressed by the tops of the fingers, occasion the instrument to render sounds acuter as we mount towards the right, and graver as we descend towards the left. Observe this white key, placed between two black ones, each preceded and followed by a white key.

*Dis.* I observe.

*Ma.* This white key is called D.

*Dis.* (touching the key) D, D; so that there are in all, from right to left, five keys, which are called D?

*Ma.* Exactly. Do you see these black keys which are placed three and three together, and are separated and inclosed by white keys?

*Dis.* I do.

*Ma.* Take notice, two white keys lie between them, and other two are placed one at each extremity.

*Dis.* Very well.

*Ma.* The white key which incloses them to the left is called F, that which incloses them to the right is called B.

*Dis.* There are then five keys called F, and five called B.—No, I mistake, there are six Fs.

*Ma.* Just. The gravest and acutest key of your harpsichord are two Fs.

*Dis.* F, F. Notwithstanding those two Fs are one very acute, and the other very grave, I hear but one.

*Ma.* That is what is called *Unison*; the Fs, Ds, Bs, and, in general, all the keys that have the same name are *Unison*; and the interval from one to another is called the *Octave*; so that from one end to the other of your key-board there are five *Octaves*.

*Dis.* Five Octaves of F, but only four of D and B, I comprehend.

*Ma.* Excellently.

*Dis.* But there still remains a great many keys to name; how do you call the two white keys that separate the three black?

*Ma.* I waited for that question. The first is called G; the second, A.

*Dis.*



*Dis.* And the two white that imprison the two black ?

*Ma.* The first, or that to the left, is called C; the second, E.

*Dis.* So now, I think, I know the Octave. Listen; black keys placed two and two; other black keys placed three and three. The black keys placed two and two are enclosed between two white keys, of which the first, or that to the left, is called C; and that to the right, E; and they are separated by a white key, which is called D. The black keys placed three and three are enclosed by two white keys, of which the first is called F, and the other, B; and separated by two other white keys, of which the first is called G, the second, A; so that to name them one after another, according to their order in ascending the key-board, there are C, D, E, F, G, A, B; and in descending, B, A, G, F, E, D, C.

*Ma.* Very well, very well; but it would hardly have cost you more trouble to have gone from the B to the following C; and then you would have gone thorough the Octave of C.

*Dis.* It is true; but all these black keys, of which you have said nothing, how are we to name them?

*Ma.* After those that precede or follow them, for example, the black key which is to the right of D, we call D Sharp; and that which is to the left, D Flat; the black key to the right of F, F Sharp; and that to the left of B, B Flat; and so of the rest. You know, without doubt, the meaning of the words Sharp and Flat.

*Dis.* My eyes and my ears teach me, that the Sharp renders the note higher, and the Flat lower; but by how much?

*Ma.* A semi-tone; but I am a fool; I answer you too precipitately; and I expressly forbid you to ask what is a tone or a semi-tone.

*Dis.* And why so?

*Ma.* Because that question would occasion a multitude of others, which, at present, would only embarrass us.

*Dis.* I submit.—But do you know that I am now so perfect a master of the keys of my harpsichord as they lie before me, that I think I could execute an air, if you would only name me the notes.

*Ma.* Well, since you think yourself so able, let us try that cotillion, of which you are so fond, C, C, C, G. (*the Master sings*).

*Dis.* Which hand shall I make use of?

*Ma.* Of which you will; the right; but, if for once I permit you to play with one hand, remember that it is not to be made a precedent (*the Master sings again*).

*Dis.* You sing too fast; and which C shall I choose? Come, this first; the lowest of all—C, C, C, G.

*Ma.* I have nothing to find fault with, but that the right hand was upon the keys, where the left should go.

*Dis.*



## THE FIRST PART.

*Dis.* What do you mean?

*Ma.* That the grave sounds belong to the Bass, and ought to be played only with the left hand; and that the acute sounds, from the middle C, ought to be played with the right.

*Dis.* And if I touched three different Cs for the notes which you sung me?

*Ma.* You would have committed a fault, because I sung you one and the same note. The C, which you should have preferred, is the fourth in going from left to right. But let us examine the number of different keys on your harpsichord. How many are there? (3)

*Dis.* We need but count them.

*Ma.* I will save you that trouble; there are but twelve.

*Dis.* I see more than fifty.

*Ma.* You see just sixty-one; but several have the same name, for example, there are six Fs, five Ds, five Bs, and five Cs: choose an Octave that of F, and you will find in it but twelve different keys; the thirteenth is an F, Unison with the first; the fourteenth an F Sharp, Unison with the second; and so all the rest that follow, which only render sounds Unison with the keys of the Octave, you took for a model.

*Dis.* In all the music then that is, ever was, or shall be made, there are but twelve different sounds? (2)

*Ma.* Not one more. Was I to tell you, that it is possible to bring out of the violin four and twenty different sounds, it would only be spreading a snare to catch your curiosity. At present be contented to know, that the harpsichord is not the richest of instruments, and that such a player on the fiddle as *Giardini* does wonders, impossible to the best player on the harpsichord in the world.

*Dis.* One word, and I have no more to say—the voice—(3).

*Ma.* I understand you; there are very few fingers capable of giving the twenty-four sounds in succession.

*Dis.* But there are some. Let me see, twenty-four notes with the voice, twenty-four with the violin. After all, I do not know whether it would not be better to quit the harpsichord, and take up the bow.

*Ma.* Or go to sol, fa, (4)(5). I shall not oppose it. In the mean time, however, let us employ ourselves on the twelve notes under our fingers; they may give us, perhaps, but too much work, and you will oblige me now by repeating as you execute them, in going from left to right.

*Dis.* C, D Flat; D, D Sharp; E, F, F Sharp; G, A Flat; A, B Flat; B—  
How is this, there is no black key either for E or B; whence that singularity?

*Ma.* It is no singularity; there is but a semi, or half-tone, from E to F, any more than from B to C; while all the other white keys are separated the one from the other by the interval of a tone.

*Dis.*



## THE FIRST PART.

5

*Dis.* And how came those Semi-tones in those particular situations? Who placed them there?

*Ma.* Always questions, always loss of time. Take the scale (6) of Sounds, such as we have it; let us try to learn to make use of it, and afterwards, if we have time to spare, we will see if we can order it better. Let us return to the names you have given to the keys in the Octave of C, and to the manner of your fingering them: in the first place, you fatigued your fore-finger too much, and the other finger did nothing. There is also somewhat to correct in your denominations. But let that pass.

*Dis.* What is it not C, D Flat? D, D Sharp?

*Ma.* Who disputes it? But I would have said C, C Sharp; D, D Sharp; E, F, F Sharp; G, G Sharp; A, A Sharp; B—In the second place, in order to have distributed the work among my fingers, I would have employed the first two, then the first three, afterwards the first four, and then the first four again.

*Dis.* Stay till I try—You are in the right of it; it is better so—But here is a little finger that stands idle without being a whit the better content.

*Ma.* It is impossible to content every body.

*Dis.* Very true.

*Ma.* Come, observe; this is the manner in which I name the twelve different notes of the Octave descending; C, B, B Flat; A, A Flat; G, G Flat; F, E, E Flat; D, D Flat.

*Dis.* All Flats?

*Ma.* All Flats when I go down from the right; all Sharps when I come up from the left; I conform myself to their character.

*Dis.* All Sharps ascending, all Flats descending.

*Ma.* What are you doing there?

*Dis.* I try the Octave in going up, naming the sharp sounds; and coming down, naming the Flat. Observe if I finger to your mind. C, C Sharp; D, D Sharp; E, F, F Sharp; G, G Sharp; A, A Sharp; B, C.—B, B Flat; A, A Flat; G, G Flat; F, E, E Flat; D, D Flat; C.—But if in ascending I had said E, E Sharp, or F; B, B Sharp, or C; and in descending the Octave if I had said C, C Flat, or B; F, F Flat, or E; what would it have signified?

*Ma.* Nothing, but that you would have gone in advance upon what I shall tell you hereafter.

*Dis.* And what matter?

*Ma.* A great matter. By that means you would break the order of knowledge, and force me to teach you improperly, through a vicious eagerness to learn too much at a time, as grown gentlemen generally do; and it is for this reason that they are never so sure as children, who let themselves be led, and into whose heads things enter but with time; nothing is crowded there; nothing confounded; all is placed



at leisure; they are without impatience; their ignorance renders them docile. Ay, ay, children for ever, for a master who has knowledge, and method in teaching; with them there is not a moment lost. Men on the contrary, who are continually reflecting, turn him from his route by anticipated questions. A child, for example, would know already that the Octave could be fingered in a better manner, instead of prating as we have done. I would have told him, after having employed in descending the first four fingers, use the first two twice, then the first three, afterwards the first two, and finish with the thumb.

*Dis.* But, on the other hand, a child would not be able to execute the thing as soon as you told it, as I have done.

*Ma.* I would take care of that for him.

*Dis.* Will you let me do the Octave in F? Ascending and descending.

*Ma.* No; you would name the sounds I have no doubt, but you would finger them like the Octave of C; and you would finger ill. Take my advice, let us stay a little longer in the Octave of C.

*Dis.* As you please; but upon one condition.

*Ma.* What?

*Dis.* That you will tell me from whence proceeds the difficulty for fingers to execute successively all the sounds of the Octave; I distinguish them so well by my ear.

*Ma.* It is because the organ is forced successively to contract itself in ascending, and insensibly dilate in descending, which requires long exercise.

*Dis.* In that case it ought to be more difficult to descend, than to ascend from C to B; yet I think it is not.

*Ma.* You are in the right. But to the construction of the organ it is necessary to join certain physical principles upon the resonance of bodies, and to take care to distinguish between sound and noise; if you listen attentively to an instrument or voice, you will perceive that sound resembles light; and that a tone, like a ray, is a composition of other tones, which are called its harmonies. Among these there are some that daily experience has (without our knowledge) rendered more familiar to us, and these the organ sounds spontaneously, after the principal tone of which they are the harmonies, and which is called the Generator or Fundamental.

*Dis.* What are the harmonies of C?

*Ma.* They are its Octave C, its Fifth G, its Third E, its Fourth F, or rather the echos, or acute Octaves of these sounds.

*Dis.* But B is no more the harmony of C in descending than ascending.

*Ma.* That is true. But in the explication of these delicate phenomena, we must neglect nothing; and you see, that to ascend from C to B, the organ is forced to pass rapidly from its natural state to a state of considerable contraction; whereas, on the



## THE FIRST PART.

the contrary, in descending from C to B, it suffices to yield by degrees to a slight dilatation, which eases it.

*Dis.* By consequence, in easing itself from one slight dilatation to another, it ought to be pleasanter to descend the scale of the Octave; for why should it be more painful to slide from C to B, than from B Flat to A, or from A Flat to G?

*Ma.* The pain comes from repose; try, and you will find that the voice will dilate itself more promptly, and more than the smallness of the intervals oblige it to: but here is enough, and too much upon a question which has nothing to do with our lessons. Conclude only from what has been said, that in general the little intervals are more difficult to execute than the great, particularly in succession; conclude from your own experience, that if the interrupted intonation of the twelve sounds of the Octave has cost you trouble, it would have cost you much more to have divided them into four-and-twenty tones, less by the half; conclude, that more practice is necessary to sound them in going up than in coming down. Was it for this reason only, that in ascending the organ passes to a forced state, and that in descending it returns to a natural one? And remark, that the twelve equal intervals of the Octave, which are called half, or Semi-tones, reduce themselves to a sole interval of six tones; and do not forget, that of all the intervals of the Gamut or Octave, it is that to which the voice most easily accommodates itself.

*Dis.* The Gamut! (7) There is a new word.

*Ma.* It is the word by which we design the succession of the eight notes, whether ascending or descending. Thus, C, D, E, F, G, A, B, C; or, C, B, A, G, F, E, D, C, is the Gamut in the Octave of C.

*Dis.* And G, A, B, C, D, E, F, G; G, F, E, D, C, B, A, G, is the Gamut of G.

*Ma.* Softly, softly; if, instead of employing yourself in idle questions about sound and its nature, you had examined the Gamut of C more attentively, you would not have given G, A, B, C, D, E, F, G, for the Gamut of G. Cannot you perceive—But it grows late, and I must leave you.

*Dis.* Nay, stay a little longer—explain what you were going—

*Ma.* Adieu, adieu, to-morrow.

*Dis.* To-morrow let it be then.

LESSON



## THE FIRST PART

## LESSON II.

## DIALOGUE II.

*Disciple.***I**N spite of your precept I have practised a great deal.*Master.* I applaud you for it. When I teach children I always carry away the key of the harpsichord in my pocket, but I leave it with men of your age. You think then that we shall get out of the key of C to-day.*Dis.* I have some hopes of it: I name the thirteen sounds that compose it perfectly well; I execute them with tolerable facility, both going up and coming down; and I will now give you a proof.*Ma.* Bravissimo; but do you know what you have now done? You have made Chromatics.*Dis.* What are they?*Ma.* The Chromatic Gender is that music which proceeds by Semi-tones.*Dis.* I will do it again, if you please, there is nothing more easy.*Ma.* If you call to mind what we said yesterday of the intervals more or less difficult to execute, you will not say so; you will, on the contrary, conceive, that they ought to be dreaded by the voice, as shocking to the ear; and they should be but rarely used, and to employ them requires the greatest delicacy of taste.*Dis.* If you take me out of the Chromatic, what sort of music will you put me into?*Ma.* Into none at all. Let us employ ourselves first on the eight notes of our Gamut?*Dis.* Stay a moment.*Ma.* What's the matter?*Dis.* I have a little question.*Ma.* No question, I beg.*Dis.* It is hardly any thing. These eight notes have but seven names, which are common to them with other notes entirely different. For example, there are three Cs. A C, how shall I call it?*Ma.* Natural:*Dis.*



# THE FIRST PART.

9

*Dis.* A C Natural, a C Sharp, a C Flat. Why have not these three Cs, three different names?

*Ma.* I do not know.

*Dis.* Rather say you will not tell me.

*Ma.* Why that may be the case.

*Dis.* Come, tell me.

*Ma.* You would really put me out of patience, was it possible. It is because the Octave was formed little by little, enriched at one time with one note, at another time with another; and that when it had got seven natural Sounds, out of respect for antiquity, or for the convenience of the art, it was thought better to invent two signs, than ten new names.

*Dis.* I am content.

*Ma.* We are in the Octave of C.

*Dis.* Always in C.

*Ma.* Besides the particular names proper to each note, there are others which mark their distances from the first note of the Octave, or Gamut, and sometimes their characters or properties—Softly—pray hold your tongue—no questions now.

The first note C of the Octave or Gamut of C is called the Tonick.

The second — D — second.

The third — E — third, or intermediate.

The fourth — F — fourth.

The fifth — G — fifth, or dominant.

The sixth — A — sixth.

The seventh — B — seventh, or sensible.

The eighth — C — Octave.

*Dis.* I am impatient to know the meaning of all these new names.

*Ma.* And when we write music, we design these eight notes again by the figures 1, 2, 3, 4, 5, 6, 7, 8, which are all employed except the figure 1, that marks the Tonick, and is supplied by the figure 8; but in revenge, the Unison to the Octave of the second D is marked by figure 9.

*Dis.* And so on, I suppose.

*Ma.* And as the note D is at the same time second to the first Octave, and ninth of the Octave following, the second and the ninth are often confounded.

*Dis.* Without any inconveniency?

*Ma.* Have you comprehended me?

*Dis.* I believe so. In the Gamut of C the third is E, the fifth G, the fourth F, the sixth A, the seventh, or sensible, B, the second or ninth D, and C is the Tonick, or Octave of the Tonick. But the reason of these names?

D

Ma.



*Ma.* These eight notes of the Gamut are separated by seven intervals, which are called half, or Semi tones. The interval from the third E to the fourth F, and that from the seventh B to the Octave C, are Semi-tones; the five others, from C to D, from D to E, from F to G, from G to A, and from A to B, are whole Tones. Do you follow me?

*Dis.* Without pain.

*Ma.* Well, to ascend and descend by these intervals of Tones and Semi-tones, is to make music or melodies in the Diatonick gender.

*Dis.* And these words Diatonick and Chromatick?

*Ma.* You will retain them easier when you know their meaning. In the Gamut of G, we call the principal note, that which is the first, which regulates the others, and to which they all tend, Tonick, or Key-note. In the Gamut of C, we call the fifth G, Dominant, because it is the dominant, that which is the most easily distinguished among the Harmonick Sounds of sonorous bodies (8). The third E is called Intermediate, because its sound is in the middle, between the Dominant and the Tonick. The seventh B is called Sensible, because it indicates, renders sensible, or pronounces the key.

*Dis.* And Chromatick and Diatonick?

*Ma.* I was going to explain them to you, if you had not asked me.

*Dis.* You are an ingrate. If you knew how many questions I sacrifice to your humour! For example, how is it that the seventh, or sensible, pronounces the key?

*Ma.* Diatonick, that is to say, which proceeds in following the Scale, or Gamut of Tones and Semi-tones; the Chromatick, as I have already told you, proceeds by Semi-tones only. Let me see at present if you can run over the eight notes of the Diatonick Gamut, as well ascending as descending.

*Dis.* Is it so? (*Having executed the Gamut.*)

*Ma.* Yes, but you finger ill. You must contrive to play in such a manner, that the movement of your hands and fingers may be easy and commodious; and remember, that the key C ought to be for the thumb, and the Octave of that C for the little finger.

*Dis.* In making use first of the first three fingers, and then of all the five, I find I go very well.

*Ma.* In the Octave of G you will descend as commodiously in making the first three fingers succeed to the five.

*Dis.* But all this time I only work with the right hand, what is to be done with the left?

*Ma.* Hold, hold, the fingering of one is not that of the other.

*Dis.* And what is the difference?

*Ma.*



*Ma.* There are two divisions of the Octave, constituting two genders of music; the one furnishes Tones, mixed with half, or Semi-tones, for the Diatonick, the other is composed of Half Tones for the Chromatick Gender (9).

*Dis.* Teach me to play the Diatonick Gamut with the left hand, in order, that I may tickle an air.

*Ma.* In what Key? In C?

*Dis.* Seriously, you will oblige me by taking me out of C.

*Ma.* Very much?

*Dis.* Prodigiously.

*Ma.* Know then, that as there are but two genders, or species of music, there are also but two moods of music (10) in the Diatonick species.

*Dis.* And what do you call a mood?

*Ma.* A certain manner of being.

*Dis.* And these two manners exist in C? Why, I shall never get out of it!

*Ma.* Come, I must have pity on you—Get into A, and let me hear the Gamut, with the same fingering, beginning with A.—Very well—Observe that the half-tones have changed their place; in C, they were from the third to the fourth, and the seventh to the Octave; but here they are from the second to the third, and the fifth to the sixth.

*Dis.* Very true.

*Ma.* Let us take care of our fingering (12), and these two manners of being. These two Gamuts, these two orders, or dispositions of the same sounds, constitute different moods, which are called Major and Minor.

*Dis.* My head begins to grow addled with the Diatonick species.

*Ma.* I am sorry for it, for it is the most fruitful source of melodies.

*Dis.* Its prerogatives I know not, but I can perceive, that by taking Semi-tones and whole Tones interwoven, the art becomes complicated; it engenders these two moods, in short, which distract me, with the multitude of difficulties they threaten in the Octave or Gamut, parted in twelve equal Half-tones; be the note I take for Tonick what it will, all remains as it was; but what is done is done, and my dislike will change nothing in the arrangement.—To return then to what you were saying.—In the Diatonick gender two moods—Gamut in C, Major mood—Gamut in A, Minor mood—Gamut in C and Major, where the two Semi-tones are placed one from the third to the fourth, and the other from the seventh to the Octave—Gamut in A and Minor, where the two Half-tones are placed one from the second to the third, and the other from the fifth to the sixth.—The Chromatick is not of this incommodious family—by what I can perceive, we do not seem inclined to fatigue the black keys at all.

*Ma.* You are prompt in your likes and dislikes, prompt in your judgments.

*Dis.*



*Dis.* Well, at least, you must allow that I am consistent.—Come, here I am in the Major mood of B—B, C, D, E, F, G, A, B, in ascending; and B, A, G, F, E, D, C, B, in descending. And now, pray, Sir, to what end did the black notes serve me?

*Ma.* To none at all.

*Dis.* Allow then, that without bringing the Chromatick into this Diatonick gender, the black keys must rest idle.

*Ma.* Please to compare this Gamut in Major of B, as you have now played it, with the Gamut in Major of C, as you know it.

*Dis.* Pardon, pardon, Sir, I am an idiot in the Major mood; the order of Sounds is a Tone from the first, or Tonick, to the second; a Tone from the second to the third; a Semi-tone from the third to the fourth; then in Major of B we must have B, C Sharp, D Sharp, E.

*Ma.* Go on:

*Dis.* In Major of C, a whole Tone from the fourth to the fifth or Dominant; a Tone from the fifth, or Dominant, to the sixth; a Tone from the sixth to the seventh, or Sensible; a Semi-tone from the seventh, or Sensible, to the eighth, or Octave; then in the Major of B, F Sharp, G Sharp, A Sharp, and B; and the Octave, or Gamut, in B Major.

*Ma.* The Major of B, in the Major mood of B, in the Major modulation of B, and not in B Major, as foolish musicians commonly call it; B is no other note than simply itself; it is neither Major nor Minor.

*Dis.* The Major modulation in B is B, C Sharp, D Sharp, E, F Sharp, G Sharp, A Sharp, B; five Sharps, or black keys, a full reparation to the Diatonick gender and the black keys, and I will endeavour to think again before I speak.

*Ma.* It is the best way, though not the most common.

*Dis.* Well, but any air.—Come let me have a little air in the Major of B, with a few Chromaticks, that I may exercise myself upon the black keys.

*Ma.* With all my heart, but choose the mood.

*Dis.* In the Minor.

*Ma.* While I think of your air then, do you practise what you have learned.

*Dis.* Allons—I am in the Major of B ascending, B, C Sharp, D Sharp, E, F Sharp, G Sharp, A Sharp, B—Now descending; B, A Sharp, G Sharp, F Sharp, E, D Sharp, C Sharp, B.

*Ma.* All that is very well; but you will have me compose you an air in the Minor mode, and you are filling my ears with the Major.

*Dis.* Be at peace, here I am in the Minor modulation of A—in going up, A, B, C, D, E, F, G Sharp—and in coming down—

*Ma.* All the notes in Major of C, and in Minor of A, are Naturals.

*Dis.*



*Dis.* Do you call the white keys Natural Notes?

*Ma.* No; I call Natural Notes all those which are neither affected by Sharps or Flats. For example, E Sharp becomes for the finger an F; that F, though a white key, is no more a Natural Note; it is a Sharp Note. C Flat becomes for the finger a B; that B, though a white key, is no more a Natural Note; it is a Flat Note.

*Dis.* I conceive; but all this while my air does not advance.

*Ma.* You interrupt me. Repeat these modulations, which will be much better than to trouble your head about an air.

*Dis.* No, no, the air I beseech you, while I practise with the Bass Stop, to make less noise—In Major of C the Semi-tones are between the third and fourth, and the seventh and the Octave—In Minor of A, between the second and the third, and the fifth and the sixth—Yes, I do not mistake—between the fifth and the sixth; which makes the Minor Modulation of C, C, D, D Sharp.

*Ma.* Not D Sharp, but E Flat.

*Dis.* And the reason?

*Ma.* Because in the Diatonick order we must neither omit a note in the Gamut, nor repeat the same.

*Dis.* You listen to me then it seems, and do not make my air.

*Ma.* No, no, a fiddle of airs; I have not even thought of one; I promised to get you out of C to-day, and I must keep my word. Follow your Minor Modulation of C.

*Dis.* If the others cost me as much pain as this Modulation of C, I am far from the end of my trouble—C, D, E Flat, F, G; and then—and then—A, B, C; and there is my Gamut—But why do you shake your head? Is it not so?—No; the fifth should be distant from the sixth but a Semi-tone—In ascending then, C, D, E Flat, F, G, G Sharp; no, A Flat, B Flat, C; and descending, C, B Flat, A Flat, G, F, E Flat, D, C. And now you shall see how briskly I will go through it.

*Ma.* Softly, softly—Let us compare a little the Major Modulation with the Minor. Who knows but we may draw from thence some general property that will be of service to us.

*Dis.* Well, try your skill, I listen.

*Ma.* The Tonick C, the second D, the fourth F, the fifth G, and the Octave C, are the same in the two modulations; the third, the sixth, and seventh only, follow the Moods to which they belong. Thus, in the Major Modulation of C the third is E, in the Minor Modulation E Flat. In Major the sixth is A, in Minor A Flat; in Major the seventh is B, in Minor B Flat; that is to say, these three intervals are a Semi-tone lower in Minor than in Major; from whence draw your conclusion.

*Dis.* I have told you already that my head is a little of the hardest, and therefore I can conclude nothing at all.

E

Ma.



*Ma.* Yet it evidently follows, that there are three Flats more in Minor than in Major.

*Dis.* Always?

*Ma.* Always, without exception.

*Dis.* Then if there are five Flats in a Major Modulation, there must be eight in a Minor; but how can that be, since there are but seven notes?

*Ma.* Why may not one of these notes be Double Flat?

*Dis.* Give me an example.

*Ma.* Here is one very simple. You will allow, I believe, that in Major of C Flat all the notes of the Octave or Gamut must be Flats.

*Dis.* Doubtless; for since we suppose the Tonick C lowered a Semi-tone, in order that the Gamut may continue the same, the six other notes must be lowered a Semi-tone also.

*Ma.* We shall have then in Major of C seven Flats, that is to say, C Flat, D Flat, E Flat, F Flat, G Flat, A Flat, B Flat, C Flat. And how many in Minor of C Flat?

*Dis.* You are in the right. The third, the sixth, and the seventh must be Double Flat.

*Ma.* Then C b, D b, E bb, F b, G b, A bb, B bb; ten Flats.

*Dis.* Sir—

*Ma.* What now?

*Dis.* I believe the best thing I can do will be to shut the Harpsichord, and rest contented as I am.

*Ma.* Why so?

*Dis.* Because, to deal ingenuously with you, I have not a wit to come up to it, What, the duce! If I am desired to prelude in Major of C Double Flat, there am I embarrassed with fourteen Flats; and in Minor of C Double Flat, with seventeen Flats. Where is the head to support it?

*Ma.* On your shoulders.

*Dis.* You do me too much honour.

*Ma.* Psha, Psha! I tell you that there is a certain juggle, a mere nothing in which I will instruct you in time, which shall disembarraßs you of all this load of Sharps and Flats in a minute. Cannot you divine it yourself?

*Dis.* No more than the table.

*Ma.* Let us go on then.

*Dis.* With all my heart—but you must promise—

*Ma.* I promise, swear, whatever you will: but remember, that in the Octave or Gamut the third, the sixth, and the seventh, are Major or Minor; and know, that the seventh in Major is also called superfluous seventh, and in Minor simply seventh.

*Dis.*



*Dis.* And what is to be Major or Minor?

*Ma.* Of what do you speak? Of the Clef? (11) I have told it to you. Of the Intervals? An Interval is Major when it has the same extent in another Gamut that it has in the Major Modulation of C; and it is Minor when it has a Semi-tone less in another Gamut than in the same Major Modulation of C.

*Dis.* And if it had a Semi-tone more, or two Semi-tones less than in that Modulation, how should it be called?

*Ma.* Ay, here are questions now. The Interval of a Major third is two Tones, C, E; that of a Minor third at one and a half, C, E Flat; that of a Major sixth four Tones and a half, C, A; that of a Minor sixth three Tones and two Semi-tones, or four Tones, C, A Flat; that of a Major, or superfluous seventh, five tones and a half, C, B; that of a Minor, or simple seventh, four Tones and two Semi-tones, or five Tones, C, B Flat; from the Sensible to the Octave there is never more than a Semi-tone.

*Dis.* I shall remember. From the Sensible to the Octave never more than a Semi-tone—Go on, Sir.

*Ma.* Let us rather look back a little. You can go through the Chromatick and Diatonick Octaves of C according to the two moods, Major and Minor; you know the difference of these two manners of modulating; the different denominations of the eight notes of the Gamut are familiar to you. It is now time to talk to you of the names which are given to the thirteen notes of the Chromatick Octave.

Of these thirteen notes eight are common to the Diatonick and Chromatick Scale, and called by the same names.

In the Chromatick Octave of C, the note which is above the Tonick, or the D Flat, is called the diminished ninth.

The note above the second D is called superfluous second, if it be taken for D Sharp; and Minor third, if it be taken for E Flat.

The note above the fourth is called superfluous fourth, or Triton, if it be taken for F Sharp; and false fifth, if it be taken for G Flat.

The note above the fifth is called superfluous fifth, if it be taken for G Sharp, or Minor sixth, if it be taken for A Flat.

The note above the sixth is called superfluous sixth, if it be taken for A Sharp, and seventh, if it be taken for B Flat.

The sixth A is also taken for B Double Flat, and then its sound, Double Flat, is called diminished seventh.

I have already told you in what manner they mark by figures the eight notes of the Diatonick Gamut, and now I go to tell you—

*Dis.* A moment if you please. Why is not the note above the Tonick C, which may either be C Sharp or D Flat; why is not that note, I would know, distinguished by two names?

*Ma.*



*Ma.* There is a question a-propos, and I will answer it. In what Octave are we?

*Dis.* In C.

*Ma.* If that C could be Sharp, we should be in it no longer: then it cannot have two denominations.

*Dis.* That is cleared to me.

*Ma.* Here follow the characters and figures which are made use of to design the thirteen Sounds of the Chromatick Gamut.

|                 |                              |       |       |         |
|-----------------|------------------------------|-------|-------|---------|
| The first,      | by 1 or 8                    | _____ | _____ | 1 or 8. |
| The second,     | by a 9 barred                | _____ | _____ | 9       |
| The third,      | by 2 or 9                    | _____ | _____ | 2 or 9. |
| The fourth,     | by a 2 followed by a Sharp   | _____ | _____ | 2 *     |
|                 | by a 2 followed by a cross   | _____ | _____ | 2 +     |
|                 | by a 3                       | _____ | _____ | 3       |
|                 | by a 3 preceded by a Flat    | _____ | _____ | b 3     |
|                 | by a 3 preceded by a Natural | _____ | _____ | h 3     |
| The fifth,      | by a Flat                    | _____ | _____ | b       |
|                 | by a Natural                 | _____ | _____ | h       |
|                 | by a 3                       | _____ | _____ | 3       |
| The sixth,      | by a 3 preceded by a Sharp   | _____ | _____ | * 3     |
|                 | by a Sharp                   | _____ | _____ | *       |
| The seventh,    | by a 4                       | _____ | _____ | 4       |
| The eighth,     | by a 4 followed by a Sharp   | _____ | _____ | 4 *     |
|                 | by a 4 followed by a cross   | _____ | _____ | 4 +     |
|                 | by a barred 4                | _____ | _____ | #       |
| The ninth,      | by a barred 5                | _____ | _____ | 5       |
|                 | by a 5                       | _____ | _____ | 5       |
| The tenth,      | by a 5 followed by a Sharp   | _____ | _____ | 5 *     |
|                 | by a 5 followed by a cross   | _____ | _____ | 5 +     |
|                 | by a 6                       | _____ | _____ | 6       |
| The eleventh,   | by a 6 preceded by a Flat    | _____ | _____ | b 6     |
|                 | by a 6                       | _____ | _____ | 6       |
|                 | by a 6 preceded by a Sharp   | _____ | _____ | * 6     |
| The twelfth,    | by a 6 preceded by a cross   | _____ | _____ | + 6     |
|                 | by a barred 7                | _____ | _____ | 7       |
|                 | by a 6 followed by a Sharp   | _____ | _____ | 6 *     |
| The thirteenth, | by a 6 followed by a cross   | _____ | _____ | 6 +     |
|                 | by a 7                       | _____ | _____ | 7       |
| The fourteenth, | by a 7 preceded by a Flat    | _____ | _____ | b 7     |
|                 | by a 7 followed by a Sharp   | _____ | _____ | 7 *     |
| The fifteenth,  | by a 7 followed by a cross   | _____ | _____ | 7 +     |
|                 | by an 8                      | _____ | _____ | 8       |

*Dis.* What a forest of signs! When shall I be master of them all?

*Ma.* I expose the difficulties; time and practice will get the better of them: and consider, without knowing these things, you can never know any thing to the purpose.

All



All the sounds which make superfluous intervals, with the Tonick, are followed by a Sharp or a Cross; by a Sharp, if they are at the same time Sharp Notes, as in the Chromatick Octave of C, the superfluous fifth G Sharp; by a Cross, if they are Natural Notes, as the superfluous seventh B, in the same Octave.

*Dis.* Why so many signs for thirteen Sounds? Would not thirteen have been enough?

*Ma.* No. The number, which in reality might be diminished, is the necessary consequence of the double employment of the same sound. In the Chromatick Octave of C, the sound which is above the fourth may be either F Sharp or G Flat.

*Dis.* And what signifies that? It is still the same key of my Harpsichord, and has the same sound.

*Ma.* It signifies so much, that, according to the name given it, it belongs to such or such a Modulation, and derives from such or such a Harmony; the Chord it agrees with will be different; it will conduct to certain routes; and it is by that name I can distinguish the true composer, or the man of art, from the pretender. But ask me rather, what signifies my telling you all these things.

*Dis.* Why so?

*Ma.* Because you are not yet in a state to understand them. Have you comprehended one word of what I have been saying to you? No; it was useless for me to answer your question; then let us return to the reason of the other signs. The fourth sound of the Chromatick Octave has seven.

*Dis.* Stop there out of pity: my poor head is going to be lost: I will content myself for the present with working on the thirteen Chromatick Sounds, unless you will be so civil to teach me to finger with the left hand.

*Ma.* If I have that complaisance, I shall expect another in my turn.

*Dis.* Any, any.

*Ma.* It is that you will run over with me the Octave of A.

*Dis.* This moment.

*Ma.* Observe, that the notes (17) of the Minor Modulation in A are all Natural, as well as those of the Major Modulation of C. That this quality, common to these two Modulations, has gained them the name of Relatives. That the Minor Modulation in A is a Tone and a half, or a Minor third, lower than its Major Relative C. That you have practised in A but the Minor Modulation, and that note has, as well as others, its Major Modulation also.

*Dis.* I conceive; and it is that last Modulation in A that you desire of me; it is easy to satisfy you. In Major of C, two Tones, a Semi-tone, a Tone; then the Major of A; A, B, C Sharp, D, E. In Major of C, from the fifth to the Octave, two Tones and one Semi-tone; then in Major of A, F Sharp, G Sharp, A. And in going up, A, B, C Sharp; D, E, F Sharp; G Sharp, A. In coming down, A, G Sharp; F Sharp; E, D, C Sharp, B, A.

F

Ma.



*Ma.* And does that shew you nothing?

*Dis.* Stay—yes—that shews me, that the Major Modulation has three Sharps more than the Minor Modulation; which is evident, since the third, the sixth, and the seventh, are a Semi-tone higher in Major than Minor.

*Ma.* That's the thing; and if the Major Modulation has one Flat, the Minor of the same note will have four. Let me hear the Major Modulation of G.

*Dis.* G, A, B, C, D, E, F Sharp, G, going up. G, F Sharp, E, D, C, B, A, G, coming down. I like this Modulation; there is but one Sharp, one black key.

*Ma.* And in Minor, this Modulation that pleases you so much, how many Sharps and how many Flats will it have?

*Dis.* Stay, I must argue here.—Every Minor Modulation has three Flats more than the Major Modulation of the same name—These three Flats fall upon the third, the sixth, and the seventh—we are talking of G. The third B will be flat; the sixth E will be Flat; the seventh E will be Flat; but in Major that F is Sharp, but the Flat destroys the Sharp; then that F becomes Natural; then in Minor of G, two Flats.

*Ma.* Great logician!

*Dis.* No laughing; I assure you these combinations have their difficulties; seven Natural Notes, seven Sharp Notes, seven Flat Notes, and two Moods.

*Ma.* And the Minor Modulation, relative to the Major Modulation of G, what is it?

*Dis.* I know that the Minor is a Minor third lower than the Major; then the Minor Modulation relative to the Major of G, is that of E, which will have but one Sharp, no more than the Major of G. Upon my word, I begin to take courage.

*Ma.* Yes, till you meet with another difficulty.

*Dis.* I know already. Two relative Modulations Natural; two relative Modulations with one Sharp; I can run through the Octave of C diatonically, according to the two moods. I am sublime in the Octaves of A, G, and B; I am master of the Major Modulation; what I execute in some Octaves, I can execute in all. I do not talk of the Chromatick of C; for you may think of me what you please; but I shall always hold in abhorrence a gender rendered crabbed by names and signs. In what Octave will you have me pursue my Diatonick excursions at present?

*Ma.* This is a fine ardour; I must profit of it while it lasts.

*Dis.* While it lasts! You are an uncivil man. Come once more the Minor Modulation of A—going up, as I said before—A, B, C, D, E, F, G Sharp, (no, no, I beg pardon, G simply, because all the notes in Major of C, and Minor of A, are Natural); and in coming down—A, G, F, E, D, C, B, A—but pray is this progression of the Minor entirely according to the rule of the Diatonick gender? Instead of going by Tones and Semi-tones, to leap to the Sensible by a Tone and a half, is not that singular? Tell me the reason of it.

*Ma.*



*Ma.* The best I know is, that the organ accommodates itself to it, and that there is some certain physical principle of that facility, which may one time or other be discovered. Do you think it more secret, than that of the natural intonation of the fifth, the third, and the Octave.

*Dis.* You have already told me somewhat of that quality in the voice, but it has slipped my memory—a word or two just to refresh it.

*Ma.* All sonorous bodies, besides their proper sound, produce at the same instant they are struck, in immediate succession, two other sounds acuter than that; the one at the fifth above its Octave; the other at the Major third, above its double Octave.

*Dis.* Which sounds are called its harmonies?

*Ma.* The first makes a twelfth, and the other a seventeenth, with the sonorous body, or its original sound.

*Dis.* What! when I touch the second C of my Harpsichord, the fourth G, and the fourth E——

*Ma.* Are sounded at the same time by the same string, one after another; and by drawing these two Sounds nearer their principal or generator, the original sound of the sonorous body; that is, by striking them below, you will have the fifth and third, two Sounds which are determined by the Tonick, and pre-occupy our ears almost in the moment of their coming forth. The same C gives us also its fifth below; and that fifth taken above, and brought towards its generator, is the fourth F. Thus, this succession of Sounds, which Nature has associated with the resonance of sonorous bodies, and which accompanies it at more or less distance——

*Dis.* The most familiar to the ear, and the easiest for the voice, are the Octave C C, the fifth C G, the third C E, and the fourth C F.

*Ma.* No doubt of it; and from thence it follows, that all the Natural Notes, C, D, E, F, G, A, except B, produce for their fifths, Natural Notes also.

*Dis.* Provided that this be as true as it is easy to understand, the fifth of B is F Sharp.

*Ma.* That all the Natural Notes, except F, have also Natural Notes for their fourths.

*Dis.* In effect the fourth of F is B Flat.

*Ma.* That the fifth of F Sharp is C Sharp.

The fifth of C Sharp — G Sharp.

The fifth of G Sharp — D Sharp.

The fifth of D Sharp — A Sharp.

The fifth of A Sharp — E Sharp.

The fifth of E Sharp — B Sharp.

The fifth of B Sharp — F double Sharp.

In fine that C Sharp supposes F to be Sharp in all Modulations.

*Dis.*



## THE FIRST PART.

*Dis.* And that G Sharp supposes F and C Sharp.

D Sharp — F, C, and G Sharp.

A Sharp — F, C, G, and D Sharp.

E Sharp — F, C, G, D, and A Sharp.

And B Sharp — F, C, G, D, A, and E Sharp, and so on.

*Ma.* If then there is but one Sharp in a Modulation, it must be on the F.

If two — on the F and C.

If three — on the F, C, and G.

If four — on the F, C, G, and D.

If five — on the F, C, G, D, and A.

*Dis.* And if there be six, they will be on the F, C, G, D, A, and E, and so on, and the same argument holds good for the Flats; the Sharps ingender, going up, by fifths; and the Flats, in going up, by fourths.

*Ma.* And how so?

*Dis.* How so! — A moment's patience. F has for fourth going up, or for fifth coming down, B Flat:

That B Flat for fourth — E Flat.

That E Flat for fourth — A Flat.

That A Flat for fourth — D Flat.

That D Flat — G Flat.

That G Flat — C Flat, &c.

Then in all Modulations the E Flat, supposes the B Flat.

The A Flat, the B and E Flat.

The D Flat, the B, E, and A Flat.

The G Flat, the B, E, A, and D Flat.

The C Flat, the B, E, A, D, and G Flat.

The F Flat, the B, E, A, D, G, and C Flat, &c.

Then all the notes of the Octave are Flat in C Flat.

And if there be but one Flat in a Modulation, it must be B.

If two — B and E.

If three — B, E, and A.

If four — B, E, A, and D.

If five — B, E, A, D, and G.

If six — B, E, A, D, G, and C.

If seven — B, E, A, D, G, C, and F.

Which brings me back to the first conclusion, that I had drawn from the Octave or Gamut of F.

*Ma.* Bravo! Bravissimo!

*Dis.*



*Dis.* You praise me for very little; for what have I done in all this? Nothing more than repeat word for word upon the Flats what you said upon the Sharps.

*Ma.* Here then is the order of Natural Notes, — C, D, E, F, G, A, B.

The necessary order of the Sharps according to me, F, C, G, D, A, E, B.

The necessary order of Flats according to you — B, E, A, D, G, C, F.

From whence you may observe, that the order of Sharps is no other than the order of Flats reversed; and that the last Sharp is the first Flat, and the first Sharp the last Flat—What are you considering about?—You do not listen to me.

*Dis.* I am calculating—Seven Natural Notes—seven Sharp Notes—and seven Flat Notes—just one and twenty Notes in all; but the Chromatick Octave has but thirteen in comprehending all the Notes, even the two Unisons.—How do you reconcile that?

*Ma.* You have forgot then that the D Sharp and E Flat—

*Dis.* I am a blockhead—but I think we have said a great deal, and practised very little.—What is the Major Modulation of seven Flats?

*Ma.* How many Notes are there in your Gamut?

*Dis.* Seven..

*Ma.* Are not all the Notes in Major of C Natural?

*Dis.* Always a blockhead, always a blockhead—it is Major of C Flat.—Let us see how I can get through it—Its modulation is Commode—no combination of Intervals—all is Flat, C Flat, D Flat, E Flat, F Flat. But is it not the same with the Major Modulation of B?—Directly.—But in Major of B there are five Sharps. Would it not be easier for me to play with Five Sharps than seven Flats?

*Ma.* Look for the Major Modulation in C Sharp, if you please.

*Dis.* Wonderful difficulty! All Natural Notes in C, all Sharp Notes in C Sharp.

*Ma.* Well, because you disdain things that are easy, tell me the Major Modulation in D Flat?

*Dis.* Two Tones, a Semi-tone, a Tone—D Flat, E Flat, F, G Flat, A Flat.—Here again, they are the same Keys that compose the Major of C Sharp.

*Ma.* And thus you shake hands once more with your old friends the Flats; for there are seven Sharps in Major of C Sharp, and there are but five Flats in Major of D Flat.

*Dis.* You jest with my ignorance

*Ma.* We amuse one another; and by these little sallies of gaiety, cover the dryness of the subject. But since you are out of temper with so many Flats and Sharps, should not I oblige you by sending them a packing? In the necessary succession of Sharps F, C, G, D, A, E, B, do not you see that the last is always a Sensible Note in Major?

*Dis.* Why, I cannot say I do.

*Ma.* What is the Interval from the Sensible to the Octave.

G.

*Dis.*



*Dis.* A Semi-tone.

*Ma.* Then in G, we have F Sharp; in D, C Sharp.

*Dis.* I have it;—in G it is the F is Sharp, and that only; but in D, the C and the F too; in A, the G is Sharp, and the F, and the C. This is an excellent property in the Sharps; why did you not make me acquainted with it before? It would have saved me a great deal of pain.

*Ma.* And have prevented your acquiring a great deal of knowledge. You have learned many things which you would now be ignorant of, by my leaving you to find it out as you have done.

*Dis.* Lord help me, I know nothing; and my month will be gone without my playing a tune.

*Ma.* It is your own fault—you ask me so many questions, and make me introduce so many impertinencies! In a word, you are continually going out of the way; yet, instead of rambling where you would, we are arrived where we are.

*Dis.* In spite of your dislike to questions, I must ask you one. Tell me, is the last Sharp the Sensible in the Minor Modulation likewise?

*Ma.* No; do not you see that in Minor of E, F Sharp, the first of the Sharps, is the second of that Octave.

*Dis.* It is, perhaps, the last Flat.

*Ma.* Why so?

*Dis.* Why, because the Flats go in reverse to the Sharps.

*Ma.* Never trust in these analogies, nor, in general, to any analogies. Which is the seventh Flat in the succession of Flats?

*Dis.* F Flat.

*Ma.* Which is the Modulation of seven Flats?

*Dis.* C Flat.

*Ma.* Then the last Flat is the fourth of the Gamut.

*Dis.* But in Minor of G; I know that there are two Flats, the last of which E is not the fourth of G; then your rule is not general.

*Ma.* You speak of Minor, and I of Major; and that E, what is it in the Gamut of G?

*Dis.* The sixth.

*Ma.* Conclude then, that the last Flat is fourth in Major and sixth in Minor, and not the Sensible Note. Tell me, if you please, which is the Major Modulation of one Flat?

*Dis.* When there is but one Flat, that Flat is B, that B is the fourth of the Gamut; then the Modulation is the Major of F.

*Ma.* You see——

*Dis.*



*Dis.* I will see, at present, if all your principles agree; a sole Flat B; Modulation in Major of F—but the Minor Modulation has three Flats more than the Major; you have told me so. Then the Minor of F, four Flats, B, E, A, D; but the last is the sixth in Minor; you have just told me so; and accordingly D is the sixth of F. Go on, Sir.

*Ma.* You see that the Major Modulation of C has all its Notes Natural; that the Major Modulation of its fifth G has one Sharp Note; and the Major Modulation of its fourth F has one Flat. Conclude.

*Dis.* I conclude to play either in C, because I am pleased with what is Natural, or in F, because I love the Flats.

*Ma.* And I; that, in general, if you pass from the Modulation of a Sound to the Modulation of its fifth, you will have a Sharp the more; and if to the Modulation of its fourth, a Flat the more.

*Dis.* Just as you please; for my part, I see nothing—I mistake, I mistake—I see that your conclusion is just. I know that in Major of A there are three Sharps; and that in the Major of E, which is the fifth of A, there are four; then in Major of B, fifth of E, there will be five; in Major of F Sharp, fifth of B, there will be six; in Major of C Sharp, fifth of F Sharp, there will be seven; that is plain; and another thing not less so is, that the B Sharp will be the Sensible Note, in the same manner as in the Major Modulation of six Sharps, or F Sharp, E Sharp will be the Sensible Note.

*Ma.* And the Major Modulation of six Flats.

*Dis.* Succession of Flats, B, E, A, D, G, C; the last C is fourth; then the Major Modulation of six Flats is G, and G Flat. I am in a wood.

*Ma.* What do you say?

*Dis.* That the F Sharp may be taken for G Flat, or G Flat for F Sharp; but that there are six Sharps on one side, and six Flats on the other.

*Ma.* I take that Tonick for F Sharp, when I am led to it by Sharps; for G Flat, when I go there by Flats; and you will see it as well as me presently. Now, listen.

*Dis.* I will if I can.

*Ma.* The Major Modulation of F Sharp has six Sharps; the Major Modulation, G Flat, has six Flats; six and six are twelve. The Major Modulation of C Sharp has seven Sharps; and the Major Modulation of D Flat, five Flats; seven and five are twelve. The Minor Modulation of G Sharp has five Sharps; the Minor Modulation of A Flat, seven Flats; seven and five are twelve. The number twelve then is always the sum of Sharps and Flats in the two Modulations, Major and Minor, which have, both the one and the other, the same individual Note for Tonick, only that Note has different names.

*Dis.* I am very well content with the number twelve; but I am so confounded, and cast down with Sharps and Flats, that I have not strength to go over a Gamut, nor even to ask you for an air.

*Ma.*



*Ma.* And yet, I have spoke to you of no more than seven Sharps and seven Flats:

*Dis.* Why, are there any more?

*Ma.* Yes; the F, the C, and the G, often become double Sharp: and the B, E, and A, double Flat.

*Dis.* And you hope to engage me in these double Sharps and Flats now?

*Ma.* No, that shall be for another time. But there is a pretty property in number seven, analogous to that of number twelve.

*Dis.* Ay, ay, with all my heart.

*Ma.* That of number twelve is relative to two Major Modulations, or two Minor Modulations, taken in the same Octave——

*Dis.* I am not listening to you.

*Ma.* That of number seven is relative to two Major or two Minor Modulations, taken in two Octaves, distant one from the other a Semi-tone.

*Dis.* I am deaf to all.

*Ma.* The number of Sharps and Flats in these two Modulations are always the same, and always seven.

*Dis.* Seven?

*Ma.* Yes, seven; remember it.

*Dis.* In spite of my lassitude you draw me on. In Major of F, one Flat; in Major of F Sharp, six Sharps; six and one are seven. In Major of G, one Sharp; in Major of G Flat, six Flats; six and one are seven. In Major of A Flat, four Flats; in Major of A, three Sharps; four and three are seven. In Major of E Flat, three Flats; in Major of E, four Sharps; three and four are seven. In Major of B Flat, two Flats; in Major of B, five Sharps; two and five are seven. Always seven——No, not so neither; for in Major of G, one Sharp; for in Major of C Sharp, eight Sharps, because of F double Sharp; eight and one make nine.

*Ma.* Yes, nine Sharps. But I have told you, that you must take the number of Sharps, or of Flats, of the two Modulations. If one gives Sharps, then must not, according to my rule, the other give Flats? Your example leaves it then in full force.

*Dis.* True, my dear friend—But my head is gone a wool gathering. Let us talk of any thing, of the news, of the weather—What do they say of the King of Prussia?—Hey day! What noise is that?

*Ma.* Nothing, it is only one of the strings of your instrument that has snapped; the atmosphere has that effect; sometimes it lightens the cords; sometimes relaxes them.

*Dis.* And the consequence?

*Ma.* The consequence is, that the cords yield to that tension, and render an acuter sound, or resist; and break; in dry and cold weather, they stretch, and render an acuter sound; in hot, moist, or rainy weather, on the contrary, they relax, and render a deeper sound.

*Dis.*



*Dis.* And this tension, this relaxation, does it equally affect all the cords at the same time?

*Ma.* No, to be sure.

*Dis.* Then my instrument can never be exactly in tune, since the cords are subject to the laws of an atmosphere which is always changing.

*Ma.* Not rigorously speaking. There are instruments which keep in tune well; there are others which easily go out of it: in all, the old cords are less subject to tension and relaxation than the new.

*Dis.* What a multitude of cords, gross, fine, long, short! There are, I do not know how many to say the truth, and I know still less the reason of their effects.

*Ma.* It is very simple however. If we strike a tightened cord, it yields a sound; the thicker and longer it is, the lower or deeper is the sound: and, *vice versa*, the shorter and finer it is, the higher or shriller is the sound.

*Dis.* But is it not enough to make it sound high or low? Must it also resound to a certain interval low or high of another cord, and how obtain that interval?

*Ma.* Art and the ear have resolved the problem. Have you a tightened cord which yields the sound C? for example, cut that cord in two, and the half will yield C again, but it will be the acute Octave of the first.

Take the two thirds of the same cord entire; these two thirds will yield the acute fifth.

Take the four fifths, and these four fifths will render you the Major third.

Then, from divisions to divisions, you may form all the sounds of the Octave by a Monacord, or one sole long string distended between two fixed bridges, under which you may pass at your pleasure another moveable bridge. (12)

*Dis.* And that is the principle of construction of all the musical instruments known? I should not be sorry to invent another.

*Ma.* And to what purpose? There are already so many and so perfect.

*Dis.* I should be glad to know the compass of them all, as well as that of my Harpsichord.

*Ma.* You think then that you are perfectly acquainted with your Harpsichord?

*Dis.* I think so.

*Ma.* How many cords has it?

*Dis.* There are sixty one notes; sixty-one keys; then sixty-one cords.

*Ma.* And so you draw consequences. But know, my good Sir, that your Harpsichord has one hundred and eighty-three cords, from which you obtain but sixty-one sounds; and from the violin, which has but four cords, can be drawn near fifty Chromatick Sounds. Raise the board that covers your jacks and see.

*Dis.* The Harpsichord is a more complicated machine than I imagined it. Music must have been discovered a prodigious time before the invention of this instrument.



*Ma.* Assuredly. The first instruments were simple and of small compass. Among the Greeks, the Lyre of Mercury had but four cords, rendering those sounds of the Octave which correspond to B, E, A, E. The Octave of the Chinese is two sounds richer—but, by your looks, I see you have something to say to me; what is it?

*Dis.* I would say to you, that I find you can draw erroneous consequences as well as others, and because the antient Greeks had but four cords to their Lyre, B, E, A, E, therefore they could draw from it but four sounds.

*Ma.* It was certainly so; their Gamut was not yet formed. (13)

*Dis.* I tremble!

*Ma.* Wherefore?

*Dis.* At the multitude of questions I have to ask you; but I will not interrupt you now. Which are the six cords of the Chinese?

*Ma.* They answer to our six sounds, B, E, A, D, G, B.

The Greeks continued to perfect their Octave, and had an Epticord, or instrument of seven strings, the sounds of which corresponded to the notes of our Gamut, B, E, A, D, G, C, B; then an Octocord, which yielded our notes, B, E, A, D, G, C, F, C. At length the celebrated, the grand, the famous Pythagoras, composed his system, which comprized the following sounds of our Gamut, B, E, A, D, G, C, F, B Flat, B.

The cords of the Lyre of Mercury were in this order; E, A, B, E.

Of the Epticord in this; E, G, A, B, C, D, E.

Of the Octocord in this; E, F, G, A, B, C, D, E.

The cords of the system of Pythagoras in this; A, B, C, D, E, F, G, A, B Flat; B, C, D, E, F, G, A.

The cords of the Chinese instrument are in this order; E, G, A, B, D, E. (14)

*Dis.* Why did the Greeks leave to Pythagoras the honour of introducing the Octave of B Flat? The art and the ear, methinks, should have inspired them with it; the art which went by fifths, as well ascending as descending. The false fifth B F, or the triton F B, of the Octocord determine me; and their ears, struck by these harmonies of sonorous bodies, ought to have gone naturally to B Flat.

*Ma.* You are in the right; but I do not know enough of the matter to explain that singularity.

*Dis.* And when did they find the other Flats, that compleat the Chromatick Octave; E Flat, A Flat, D Flat, G Flat?

*Ma.* I cannot tell. A very learned writer pretends (15) that their discovery is of a very antient date, and that the great system of Pythagoras, and that of the Chinese, of which the cords are Flats, forming together the Chromatick Octave compleat; there is a great likelihood that that Octave pre-existed among some other people, which the Greeks and Chinese robbed of it. Be it as it will, we see at once

the



the degrees of these different Gamuts, multiplying by fifths, B, E, A, D, G, C, F, B Flat, E♭, A♭, D♭, G♭.

*Dis.* Which would incline one to think, that in effect, the first people have been led by the most sensible of the harmonies of sonorous bodies to proceed in that manner.

*Ma.* It may be so.

*Dis.* Pythagoras among the Greeks, or some other among the Egyptians or elsewhere, by the assistance of a great Monacord, may have felt with the ear, as it were, till it touched a sound at the fifth of the entire cord; then comparing the length that resounded that fifth, with the length of the whole cord, they may have seen, as you just now said, that one made two thirds of the other; they might have done upon these two thirds what they had done upon the entire cord, and might have had the fifth from these two thirds, and so on. Taking then the whole cord for F, and dividing it by two thirds, and by thirds of two thirds, they might have found

F, C, G D, A, E, B, F Sharp, C\*, G\*, D\*, A\*, E\*, B\*, F\*\*.

*Ma.* And by continuing a long suite of sounds, which rose near one another, there might succeed, by imperceptible degrees, an Enharmonick Gender, which has at least existed formerly in theory. Had you read the History of Music, you could not have delivered yourself better; you wanted to perceive but one thing.

*Dis.* What was that?

*Ma.* It will bring us far.

*Dis.* No matter, I love erudition, and my head is fresh for what you please but Flats and Sharps.

*Ma.* What proportion with the cord entire does that part of it hold which gives the Major third?

*Dis.* Four fifths, I believe.

*Ma.* How would you do to have the Octave of a Sound?

*Dis.* The Octave below, or the Octave above? For the latter, I would cut the cord in half; for the former, I would make it as long again.

*Ma.* Very well. Let the entire cord be C, the four fifths of that cord would resound E; the two fifths again E; its fifth also E; its tenth also E; its twentieth also E; its fortieth also E; and its eightieth also E. Have you comprehended?

*Dis.* Perfectly: and all these Es should be to the acute Octaves of the others.

*Ma.* Shall I ask you another question?

*Dis.* Yes, whether I can answer it or not.

*Ma.* What must the portion of a cord be, C, for example, that would sound its fifth G?

*Dis.* Two thirds.

*Ma.* And what sound would the moiety of these two thirds yield, or the third?

*Dis.*



*Dis.* G; and the third of that third, D; and the third of that ninth, or the twenty-seventh, A; and the third of that twenty-seventh, or the ~~forty~~<sup>eighty</sup>-first, E; and the third of that ~~forty~~<sup>eighty</sup>-first——

*Ma.* Hold there——Is there nothing in all that that seems odd to you?

*Dis.* What should there be?

*Ma.* In proceeding by the proportion of the cord entire to its Major third.

*Dis.* I see; yes, yes; its eightieth would sound E, and by proceeding by the proportion of the same cord entire to its fifth, I have found that the Sound E would be the product of its eighty-first. Well, and do you know what I conclude from hence?

*Ma.* That, in your opinion, one of the two rules must be false.

*Dis.* Which, perhaps, is not the case.

*Ma.* No; we value the E, or Major third of C, at four fifths, in conformity perhaps to the resonance of sonorous bodies; and the same E fifth of A, in conforming to the division of the cords.

*Dis.* There are then two laws contradictory.

*Ma.* Not at all; but there is a law drawn from the resonance of sonorous bodies, and another law built on the division of vibrating cords.

*Dis.* And is not a vibrating cord, a sonorous body?

*Ma.* Agreed: but two different experiments have given two different consequences that result from them; so that it has been necessary to temper the instruments that have fixed keys, such as the Harpsichord, by enforcing or weakening certain sounds, in such a manner, as that E, which makes the fifth of A, should also make the Major third of C.

*Dis.* How! Are then all the Sounds of my Harpsichord false?

*Ma.* Almost.

*Dis.* The villainous instrument! Away with it, and give me the Fiddle, where we move the fingers along the cords, and form intervals to the ear as just as we please. Come, I have a mind to sing.

*Ma.* I consent, if you like it. The voice is, without doubt, the most beautiful of all instruments, and vocal music the most beautiful of all music. The most perfect instrumental music is but an inarticulate imitation of the animal cry. I advise you to sing; but have you a voice?

*Dis.* Have I! Has not every one?

*Ma.* And what is yours?

*Dis.* Mine! Why, a voice.

*Ma.* Ay, but Bass, Tenor, Counter-tenor, first or second Treble?

*Dis.* Of all that rigmirol I know nothing.

*Ma.* Well, the first time I come here again we will shut the Harpsichord, and try if we can find what voice you have.

*Dis.*



*Dis.* But in the mean time I will have an air.

*Ma.* I will send you one this evening.—Adieu:

*End of the Second Dialogue and Second Lesson.*

## L E S S O N III.

## D I A L O G U E III.

*Master. Disciple.*

*Master.*

**W**ELL, how did you like the air I sent you? It is a minuet of *Filtz*; it is charming and easy; and you ought to play it ravishingly.—You are silent—Come, play it.—What is the matter?—Is there any thing that displeases you?

*Dis.* Yes, very much.

*Ma.* May I venture to ask what?

*Dis.* Why, I turn the paper every way, and I can see nothing but horizontal lines, crossed by little perpendicular bars, and sprinkled all over with round spots with tails, with a quantity of other signs and figures, of which you ought to have explained to me the meaning.

*Ma.* What, you do not know how to read music?

*Dis.* No.

*Ma.* And why did not you say so?

*Dis.* Because you did not ask me; and I thought you would perceive it yourself.

*Ma.* I might have taught you the whole of theoretical and practical harmony without ever suspecting such a thing; however, in order to follow the common route, instead of tormenting you with Sharps, Flats, and Gamuts, I should have begun with making you learn the letters, and teaching you to spell; for music is a language, and the characters with which you say my paper is blotted, are the letters, are writing, in fine; and an air is a sort of discourse.

*Dis.* Neither be angry with yourself nor me; all that you have hitherto taught me has been the object of common-sense, and could be learned without any knowledge of



of practical music, and without giving you the least suspicion of my ignorance. Well, what is learnt is to learn no more, and we must have come to it one time or other; so that your time and trouble have not been thrown away: besides, though I should have some pleasure to read music, I greatly prefer the theory of the art to the execution.

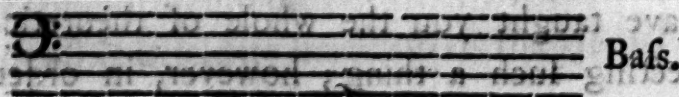
*Ma.* I shall not demand, if you persist in your disdain of the Harpsichord. What I have to say to you this morning will serve you equally for the voice, if you have one, and for all sorts of instruments.

*Dis.* If I have one! Why, did not you tell me, when I sung you the first measures of *Schobert's* Sonata, that my voice was just? And to have a just voice, I suppose I must have a voice?

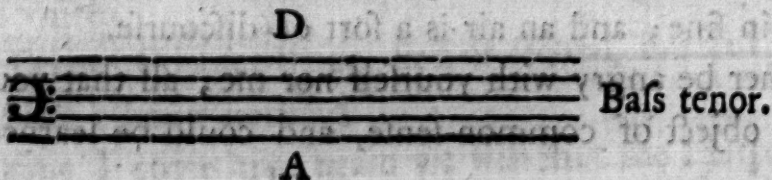
*Ma.* Experience has proved, that the ordinary and free extent of the voice does not go above an Octave and three Notes; and this probably determined the first institutors of the art to confine themselves to five horizontal lines, which suffice to write the eleven Notes of the voice; that is to say, five upon the lines, four in the intervals, one above the highest, and one below the lowest; they have distinguished these seven sorts of voices, from the gravest to the most acute; and they have employed signs, which are called Clefs, which can change at discretion the name and the gravity of the Note upon each line.

*Dis.* I am not ashamed of my ignorance in this matter; we must be ignorant before we are knowing. To be ignorant, to learn, and to know, is the condition of all ages.

*Ma.* The voices may be properly divided into seven different sorts. The voice which is the deepest of all is called *Bass*, and its extent is from the second F of your Harpsichord to the B, inclusively, of the following Octave; and it is that which is designed by the mark you see upon the fourth line, which is called the Clef of F upon the fourth line, or *Bass Clef*; all the Notes placed upon the line of that Clef are called F; and of consequence, the Note wrote below the lowest line is an F, and the Note wrote above the highest is a B.



The second voice is called *Bass-tenor*, and its extent is from the second A of your Harpsichord to the D, inclusively, of the following Octave; and it is written thus:



*Dis.*

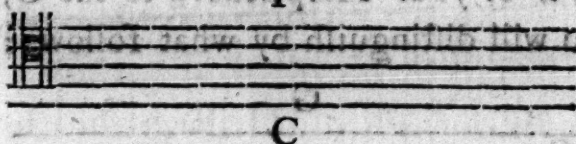


# THE FIRST PART.

31

*Dis.* The same Cleff of F is lowered from the fourth line to the third; and all the Notes placed upon that line, I suppose, are called F in ascending; from thence F, G, A, B, C, D; and in descending from the same line, F, E, D, C, B, A.

*Ma.* The third voice is called *Tenor*, and its extent is from the second C of your Harpsichord to the F of the following Octave:



Tenor.

*Dis.* Stay, let me write this myself. C below the first line; and in going from thence, C, D, E, F; and of consequence, the Cleff of F placed on the second line, and brought down from the third which it occupied.

*Ma.* You could not imagine otherwise; but things are ordered differently. A new sign has been invented, which you see upon the fourth line; it is called the Cleff of C upon the fourth line, or *Tenor Cleff*; all the Notes written upon that line are called C, and of consequence, the Note which is above the last of the five lines is an F, and that below the first is a C. The fourth voice is called *Counter-tenor*, and its extent is from the second E of your key-board to the fourth A, or the A of the Octave following; and it is written thus:



Counter-tenor.

*Dis.* I see: the Cleff of C descended from the fourth line upon the third, in the same manner as I observed just now of the Cleff of F; but I persist in my remark; instead of this Cleff of C, they might have made use of the Cleff of F again upon the first line; there would then have been but one Cleff for the four voices; a Cleff which might have been made to pass successively from the fourth line to the third, the second, and the first.

*Ma.* The fifth voice is called *Third Treble*; and its extent is from the third G of your key-board to the C of the Octave following; it is designed in this manner:



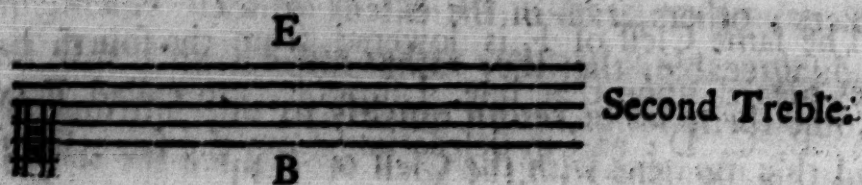
Third Treble.

The sixth voice is called *Second Treble*; and its extent is from the third B of your Harpsichord to the E of the Octave above, as you see it marked,

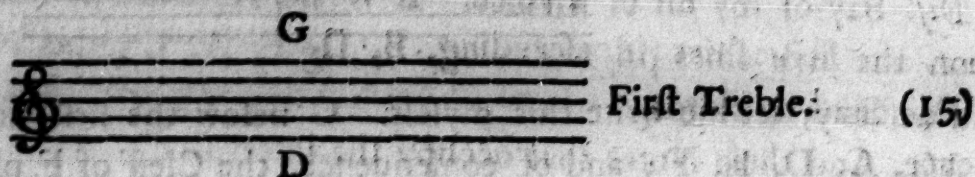
Second



## THE FIRST PART.



The extent of the seventh voice, or the highest of all, called by the Italians *Soprano*, is from the third D of your Harpsichord to the G, inclusively, of the following Octave, which you will distinguish by what follows:



*Dis.* And the mark placed upon the second line is called the Cleff of G upon the second line, or treble Cleff, and all the Notes upon that line are so many Gs.

*Ma.* The extent of the seven voices then is contained between the second F of your Harpsichord and the fifth G, which form three Octaves and one Note, or two Octaves of C, preceded by four Notes below, and followed by four Notes above.

*Dis.* Let us try at present then if I have a voice, and what voice it is.

*Ma.* Do so; sound the lowest and highest Note you can. Try to put yourself in Unison with the middle C of your Harpsichord—You are very well in Unison with a C, but that C is an Octave lower; and it is so clear, and so full, that I believe you could descend to the fourth G.

*Dis.* G, G. I believe I can descend yet a tone lower. Yes, F, F. I have then a Bass voice; so much the better, it is a manly one.

*Ma.* It is true you sound the F, but it is weak and meagre; your G even is a little broken; and I should rather rank your voice among the Bass-tenors than among the Bass. Sound the A.

*Dis.* A, A.

*Ma.* It is good; you go to the lowest Note of the Bass-tenor; but this does not suffice to decide upon your voice. Mount to G—Go to A—that A is still feeble.—Sound the B—you no longer sing, you scream.—You have not then an Octave—to be a Bass-tenor you should go to D; and you are distant from it by a fifth.

*Dis.* Well!

*Ma.* No, ill. You have a voice for speaking, but not for singing.

*Dis.* Good bye then to vocal music. But do you believe that all singers have an extent of voice for the eleven Notes?

*Ma.* I believe that the majority have not eight Notes full and clear; they think they go to two Octaves, but they count dull, feeble, or false Notes; they sing with several



several voices; others, rich in the extent of their voices, have the sounds so hard, dry, and disagreeable, that they rather make a noise than sing.

*Dis.* Come then, let us return quickly to our instrumental music, and bring me acquainted this moment with the Cleff of F upon the third line, that I may kill two birds with one stone; know a Cleff which I shall have occasion for, for my instrument, and for my voice too, as you approve the low part of it.

*Ma.* What is the first Note of your voice?

*Dis.* Say of my bit of a voice. It is the A, and upon the first line the B, and upon the five lines in ascending, B, D, F, A, C; the Notes on the lines ascend and descend by thirds.

*Ma.* And these Notes that occupy the intervals?

*Dis.* In the same manner; A, C, E, G, B, D.

*Ma.* Well, you have struck them on your keys, but how? With the right hand, and you ought to have made use of the left.

*Dis.* That is true; I remember, you corrected me in the same fault once before: but now I know the Cleffs, the Notes of the several lines, and those of the intervals, what should hinder me from playing a little air?

*Ma.* But the sounds of an air are not all of an equal duration; this inequality of duration is marked by Notes of different forms and lengths, by Semi-briefs, Minims, Crotchets, Quavers, Semi-quavers, Semi-demi-quavers, &c. An air is not sung always in a continued and unbroken chant; there are pauses of one, two, three, four, five bars, or measures; Rests of a Semi-brief, a Minim, a Crotchet, a Quaver, a Semi-quaver; these Rests have their durations and their signs; do you know them? The whole duration of an air is divided into equal parts, which are called Measures or Bars; and the duration of each Bar is again divided into smaller equal parts, which are called Times. Do you know the diversity of Measures and their characters, and the variety of Times proper to each? An air is sung upon one Gamut or another Gamut; it is in the Modulation of C or the Modulation of D. Do you know the signs of each Modulation? Its Modulation is Major or Minor; how will you distinguish it? It is to be executed with more or less rapidity; it has its particular character, its expression; it is soft, tender, pathetic, gay. What is it will teach you to know its movement, and all the rest?

*Dis.* And I must not only swallow, but digest all this, before I play an air?

*Ma.* If you can do otherwise, I consent to it.

*Dis.* Patience!

*Ma.* You know the Cleffs; the first signs that you see after the Cleff, when there are any, indicate the Modulation; they are called Sharps or Flats; the Sharps have this figure  $\sharp$ ; the Flats this  $\flat$ ; and if the Composer will have the Flat or Sharp



Note cease to be either in the course of the air, he tells you so by placing before it this character  $\natural$ , which is called a Natural.

*Dis.* Thus of the four and twenty Modulations, of which twelve are Major and twelve Minor; if the musician has taken the Major of A, or the Minor of F Sharp, there will be three Sharps after the Cleft; but what will tell me, that it is the Minor of F Sharp, and not the Major of A?

*Ma.* The first measure of the air, or more surely the last of the Bass.

*Dis.* Let us come to the measure then, for it is probably the sign that follows that of the Modulation.

*Ma.* You are right; but you can comprehend it well only by the length of the Notes our ancestors imagined.

*Dis.* So, now for erudition.

*Ma.* That no musical sound could last longer than a second, or one pulsation of the pulse; and they designed the longest of their sounds by the following figure, called a Semi-brief

They divided the duration of that sound into two equal parts, of half a pulsation each, which they called a Minim, thus

With time, sounds of a shorter duration became to be divided, and at this day we go to sixty-four sounds and more in a pulsation.

The Note of a quarter of a pulsation, the duration of which is half that of a Minim, as the duration of the Minim is half that of the Semi-brief, is called a Crotchet, and made thus

The half of the Crotchet is called a Quaver, and made thus

In fine, as the art advanced, and the throat and the fingers exercised themselves, sounds of a still shorter duration began to be employed, and the Quavers become to be subdivided in two equal parts, which were called Semi-quavers; those again into two equal parts, which were called Semi-demi-quavers; and those Semi-demi-quavers were farther divided once more into two equal parts, called Quadruple-quavers; and it was necessary to have as many different figures as divisions and sub-divisions.

This is the figure of the Semi-quaver

This the Semi-demi-quaver

This the Quadruple-quaver



If you compare the Quadruple-quaver to the Semi-brief, or Note of one pulsation, you will see that the latter equals sixty-four of the former; or, in other words, that you must play sixty-four Quadruple-quavers in a second.

However, there is no longer any regard paid to fixed and absolute durations; it is the measure, the movement and character of the air that gives the length of the sounds. (16)

*Dis.* Ay, ay, taste is the best standard in every thing.

*Ma.* Formerly they marked the measure and movement by the Notes themselves, written after the Cleff; the number of the time by the number of the Notes; the duration of the measure by the quality of the Note; thus for an air in Common Time, after the Cleff were placed two Semi-briefs, or two Minims, or two Crotchets, and the same for the other measures and their durations; but in the end, arithmetical figures and other characters were substituted in the room of Notes.

Common Time came to be marked by the following sign

Or this

Or this

Or a

Of these the first mark  denotes the slowest sort of Common Time; the second mark  the next slowest sort, a little faster than the former; and the two other marks  and the figure 2, denote a quick movement; and they all are designed to tell the performer, that the music they are prefixed to contains a Semi-brief in each Bar, or as many other Notes as make it up.

The antients had a like method for the measure in Triple Time; that is to say, they placed after the Cleff, either three Semi-briefs, or three Minims, or three Crotchets; which the moderns have likewise reformed. They design the measure in Triple Time thus, by a

Or by

Or by

Or by

Of these, the first marks  and  denote, that there are three Minims in a Bar,

and



and the slowest sort of Triple Time; the second mark  $\frac{3}{4}$  denotes, that there are three Crotchets in a Bar, and a movement somewhat quicker than the former; the third mark  $\frac{3}{8}$ , which is the quickest sort of Triple Time, denotes, that there are three Quavers in a Bar.

There is a third sort of time marked thus  $\frac{2}{4}$ , which is called Retortive Time.

But the moderns have greatly increased the signs for marking the various sorts of time.

Thus there are three other sorts of Common Time, vulgarly called Jigg Time, viz.  $\frac{12}{8}$ ,  $\frac{6}{8}$  and  $\frac{3}{4}$ .

And two other sorts of Triple Time, viz.  $\frac{9}{4}$  and  $\frac{9}{8}$ .

And you will observe, that in these, as in all other marks with arithmetical figures, the upper figure marks the number of Notes in each Bar, and the lower the value of each Note in relation to a Semi-brief; thus  $\frac{2}{4}$  tells you that there are two Crotchets in a Bar, four Crotchets being included in a Semi-brief;  $\frac{12}{8}$  that there are twelve Quavers in a Bar; eight Quavers being included in a Semi-brief, and so the rest.

And instead of the duration of a measure fixed by the pendulum, or a pulsation of a pulse, we write above or below the first stave, or five lines, Adagio, Largo, Andante, Andantino, Allegro, Presto, Prestissimo, Giga, Minuetto, &c.

And for the expression, Cantabile, Vivace, Grazioso, Affettuoso, &c. &c.

All which takes not away from the liberty of taste, but only restrains it within such limits, as that the experienced musician may have a notion of the Adagio sufficiently precise not to confound it with the Andante, and of the Andante not to confound it with the Allegro.

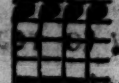
But this is not all: points or dots are frequently placed after the Notes, which render them half as long again; thus the length of the dotted Semi brief  $\frac{1}{2}$  is equivalent to a Semi-brief and a Minim  $\frac{1}{4}$ .

The duration of the Notes is accelerated by enclosing them under an arch (vulgarly called a Slurr) and writing the figure 3 under the arch in this manner,

 or without a figure, in this manner .

The duration of these three sounds is thus reduced to the length of two sounds of the



the same sort. In the same manner the six Notes joined together thus  with the figure or without the figure, are to be no longer in executing than four of the same sort of Notes .

The Arch, or Slur, which embraces two Notes, sometimes directs that we should only sound the first, lengthening it till it takes in the sound of the second, as you will observe in the following measures:



If it happens that the air is interrupted in the space of a Bar or Measure, whether by taste, for want of imagination, or by some rule of the art, there are signs for these called Rests, or Pauses.

If the duration of the silence is a Crotchet, this is the sign , and it is called a Crotchet Rest.

If of a Quaver, it is marked thus , and is called a Quaver Rest.

If of a Semi-quaver, thus , and is called a Semi-quaver Rest.

A Demi-semi-quaver .

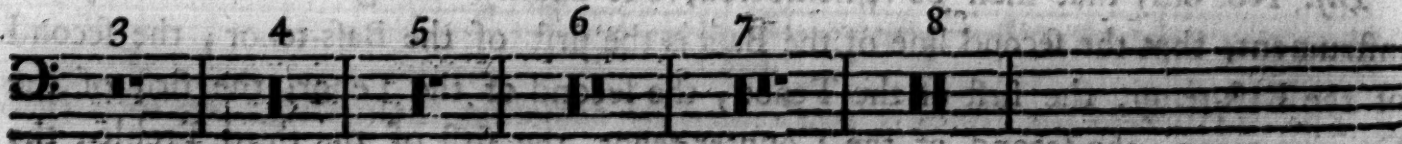
A Quadruple-quaver, thus .

If its duration is that of a Minim, they write two Rests; of a Semi-brief, four; of any half Bar whatsoever, it is designed thus .

Of a whole Bar thus .

Of two Bars, thus .

Here is the manner of marking the silence of three, four, five, six, seven, eight Measures or Bars, which are called Pauses.



But, enough; you would let me talk all day, if I did not stop. And now will you try an air?

*Dis.* Why not? Here are a great many things to practice; but they must be learned one time or other.



*Ma.* Well said; your intrepidity shews fire, imagination, and, perhaps, genius. Who knows whether I may not now be breaking the egg, to let out a Composer that will take the noblest flights? How proud it will make me! I shall say, it was I who first taught him to know what was a Minim, a Crotchet, a Quaver, a Rest; but to write your future sublime melodies, you must know how to read and write a Bass too; the Counter-tenor, the first and second Treble, and other voices.

*Dis.* All that is necessary, I am willing; and let posterity profit by my labours. *Handel* and *Pergolesi* were once in musical knowledge where I am, and setting out from the same place with me; why may I not arrive at the same point they did? But where were we?

*Ma.* On the voices. The Bass-tenor is higher than the Bass:

*Dis.* And even a third. In a word, if I have well understood what you said to me about the voices, the Bass-tenor is a third higher than the Bass; the Tenor a third higher than the Bass-tenor; the Counter-tenor a third higher than the Tenor; the third Treble a third higher than the Counter-tenor; the second Treble a third higher than the third; and the first a third higher than the second.

*Ma.* Then the five lines—

*Dis.* Let me go on. Then the five lines of the Bass are G, B, D, F, A.

The five lines of the Bass-tenor, B, D, F, A, C.

The five lines of the Tenor, — D, F, A, C, E.

The five lines of the Counter-tenor F, A, C, E, G.

The five lines of the third Treble, A, C, E, G, B.

The five lines of the second Treble, C, E, G, B, D.

The five lines of the first Treble, E, G, B, D, F.

Since I know the Notes placed upon the lines, I consequently know those that occupy the intervals; and I think I remembered very well the lowest and highest Note of each voice.

*Ma.* Add, that to play the voice on the Harpsichord more commodiously, it will be necessary to remember also, that the F of the Cleff is always the third F of the key-board; the C of the Cleff is always the third C of the key-board, or that in the middle; and the G of the Cleff always the fourth G of the key-board.

*Dis.* Not only that shall be remembered, but another thing which I see by the instrument, that the second line of the Bass is the first of the Bass-tenor; the second of the Bass-tenor, the first of the Tenor; the second of the Tenor, the first of the Counter-tenor; the second of the Counter-tenor, the first of the third Treble; the second of the third Treble, the first of the second Treble; the second of the second Treble, the first of the first Treble.

*Ma.* Consequently the first lines of the seven voices, in going from the Bass, are G, B, D, F, A, C, E.

*Dis.*



# THE FIRST PART.

39

*Dis.* And the first five spaces of the seven voices, A, C, E, G, B, D, F. Nor shall I be more embarrassed to name you the lowest Notes of the voice, in going from the second F, the lowest Note of the Bass, and so in Alt, by thirds. They are F, A, C, E, G, B, D; and their highest Notes, B, D, F, A, C, E, G; thus no more difficulty about the lines, the Cleffs, and the extent of the voice; but now to play, for singing is out of case, it seems.

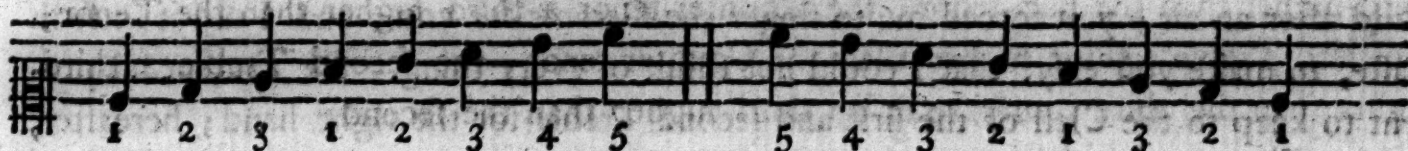
*Ma.* And to play requires time and application.

*Dis.* But I do not know how to finger yet.

*Ma.* Patience! I will write you the method of fingering this instant, beginning with the C, and continuing by fifths.

## The G A M U T in M A J O R of C.

Fingered for the right hand.



## The G A M U T in M A J O R of C.

Fingered for the left hand.



## The G A M U T in M I N O R of C.

Fingered for the right hand.



## The G A M U T in M I N O R of C.

Fingered for the left hand.



Look, read, execute.

*Dis.* For the right hand, Cleff C, upon the first line, Cleff of the second Treble; and the Notes of the five lines, C, E, G, B, D.

For the left hand of F upon the third line, Cleff of the Bass-tenor; and the Notes of the five lines, B, D, F, A, C.

For



## THE FIRST PART.

For the measure it cannot be mistaken, for all the Notes are Crotchets; but after the Cleff, no sign that shews me whether it is in Common or Triple Time; as for the figures written under the Notes, they mark the fingers.

*Ma.* Figure 1 is the thumb; figure 5, the little finger. I have not determined the measure; only go quietly and equally, I ask no more.

*Dis.* The right hand—the thumb upon the C in the middle of the instrument, for it is the C of the Cleff. The left hand—the little finger upon the second C of the instrument, and the F of the Cleff falls upon the third F.—I go very well, and your smiles tell me as much—but why are the signs and the Cleffs of vocal music employed in the instrumental, in a lesson for an instrument which has an extent of thirty-six Notes, of which eighteen are for each hand? I should think eighteen Notes would require nine lines.

*Ma.* All this is true; but you would sing; you would play; you cried like a child after an air; you forced me to finger the Gamuts for you; and I did it in such haste, to make you easy, that I could not think of every thing. Be content at present to keep to the Cleff of the first and second Treble for the right hand; hereafter, for the left I will make use of the key of F upon the fourth line.

*Dis.* Cleff and line of the Bass.

*Ma.* And if Notes are required, higher or lower than the five lines, I will draw other lines above and below them. So now let us go to the Gamut of G.

*Dis.* One Sharp to the Cleff, and that upon F, for the Major; for the Minor, two Flats, the one upon B, and the other upon E.

*Ma.* The G A M U T in M A J O R of G.  
Fingered for the right hand.



The G A M U T in M A J O R of G.  
Fingered for the left hand.



The G A M U T in M I N O R of G.  
Fingered for the right hand.



*Dis.*



# THE FIRST PART.

41

*Dis.* What are these two Bars that separate the Gamut that goes up from the Gamut coming down? and these Notes? Why are the heads of these above, and the others below?

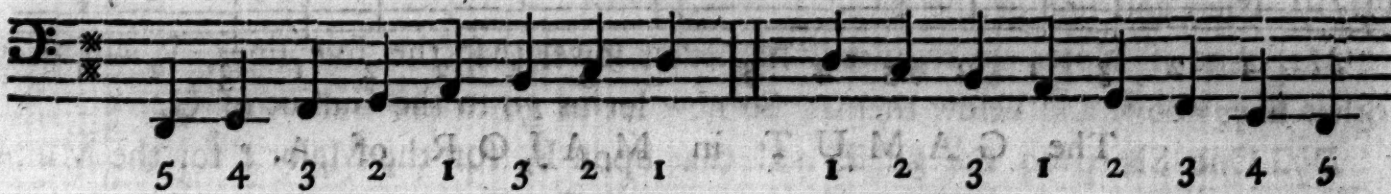
*Ma.* The two Bars serve only for what you have said, to separate the Gamuts; as to the Notes, the heads and tails of which are differently turned, sometimes up and sometimes down, it is done merely for the neatness of the writing. Gamuts in D.

*Dis.* In Major of D, two Sharps to the Cleff, one on F, the other on C; in Minor one Flat on B.

*Ma.* The G A M U T in M A J O R of D.  
Right Hand.



The G A M U T in M A J O R of D.  
Left Hand.



The G A M U T in M I N O R of D.  
Right Hand.



The G A M U T in M I N O R of D.  
Left Hand.



*Dis.* Here I am at fault. What are those Notes in the Gamut of D, Minor for the left hand, which are lower than the extent of the Bass Lines.

*Ma.* If the Notes ascend and descend by thirds, upon the lines the Note placed

M







# THE FIRST PART.

43

Had you no terrors on account of that added line above in the Major of A?

*Dis.* None in the least—G, B, D, F, A,—It is an A, and we may make C and E climb over its head, by two other lines.—But why is the fingering of the left hand, the reverse of the right; and why might not one example serve for the Gamuts C, G, D, A, since all is alike in them?

*Ma.* If that conformity be not to your taste, be comforted, it will not last.—Gamuts in E.

*Dis.* In Major of E four Sharps, F, C, G, D; in Minor of E, one Sharp, F.

*Ma.* The GAMUT in MAJOR of E.

Right Hand.



The GAMUT in MAJOR of E.

Left Hand.



The GAMUT in MINOR of E.

Right Hand.



The GAMUT in MINOR of E.

Left Hand.



Gamuts in B.

*Dis.* In Major of B, five Sharps, F, C, G, D, A; in Minor of B two Sharps, F, C.

*Ma.*



## THE FIRST PART.

*Ma.*

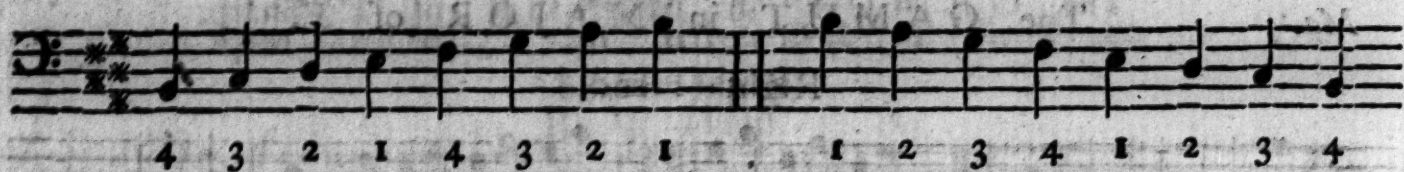
The GAMUT in MAJOR of B.

Right Hand.



The GAMUT in MAJOR of B.

Left Hand.



The GAMUT in MINOR of B.

Right Hand.



The GAMUT in MINOR of B.

Left Hand.



*Dis.* Sir, the fingering changes the Bass for the left hand as well in Major as Minor.

*Ma.* Gamut in F Sharp.

*Dis.* In Major of F Sharp, six Sharps, F, C, G, D, A, E; in Minor of F Sharp, three Sharps.

*Ma.*

The GAMUT in MAJOR of F Sharp.

Right Hand.



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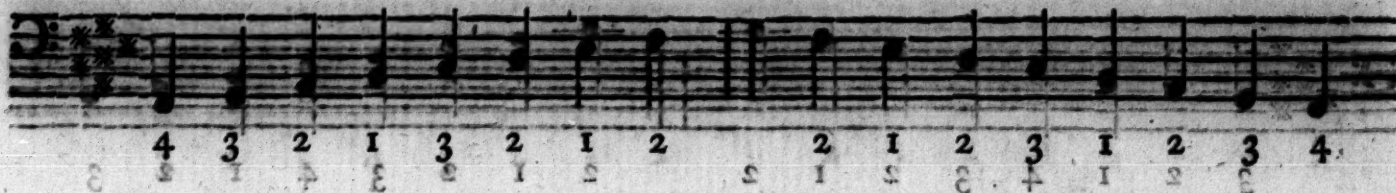


# THE FIRST PART

48

## The GAMUT in MAJOR of F Sharp.

Left Hand.



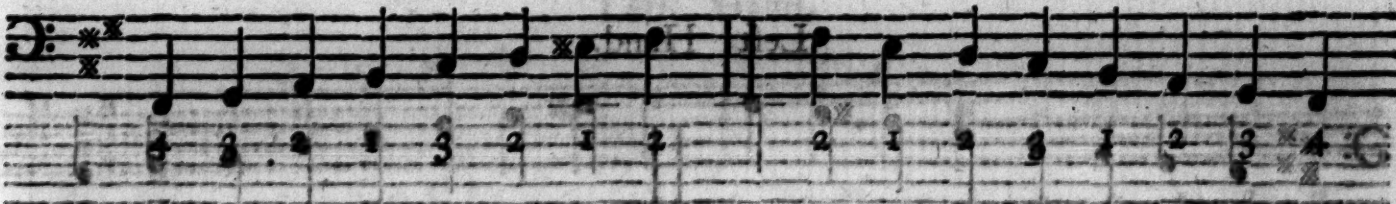
## The GAMUT in MINOR of F Sharp.

Right Hand.



## The GAMUT in MINOR of F Sharp.

Left Hand.



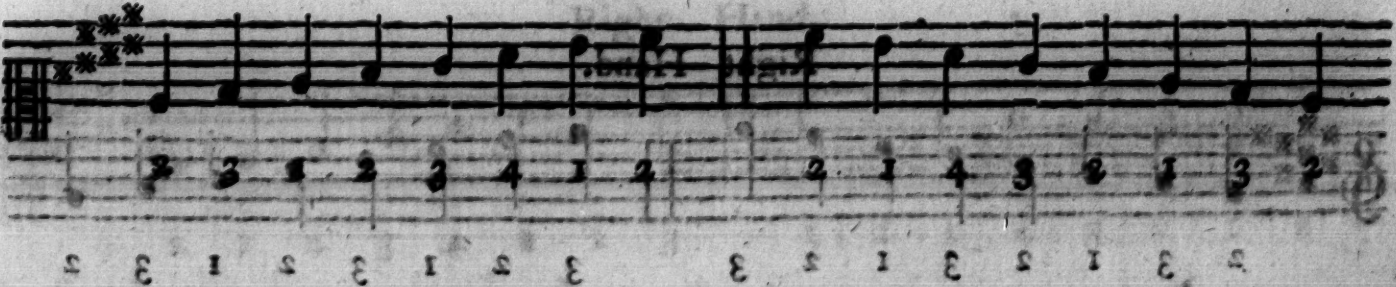
*Dis.* Here the fingering changes again, and perhaps will change also in C Sharp, where we are going. Things are terribly complicated.

*Ma.* Gamuts in C Sharp.

*Dis.* In Major of C Sharp, seven Sharps, F, C, G, D, A, E, B, in Minor of C Sharp, four Sharps, F, C, G, D.

*Ma.* The GAMUT in MAJOR of C Sharp.

Right Hand.



The

N

The



THE FIRST PART

The GAMUT in MAJOR of C Sharp.

Left Hand.

3 2 1 4 3 2 1 2 2 1 2 3 4 1 2 3

The GAMUT in MINOR of C Sharp.

Right Hand.

2 3 1 2 3 1 2 3 3 2 1 3 2 1 3 2

The GAMUT in MINOR of C Sharp.

Left Hand.

3 2 1 4 3 2 1 2 2 1 2 3 4 1 2 3

Gamuts in G Sharp.

Dis. In Major of G Sharp, eight Sharps, F, C, G, D, A, E, B, F, double Sharp; in Minor of G Sharp, five Sharps, F, C, G, D, A.

Ma. The GAMUT in MAJOR of G Sharp.

Right Hand.

2 3 1 2 3 1 2 3 3 2 1 3 2 1 3 2



# THE FIRST PART.

47

The GAMUT in MAJOR of G Sharp.

Left Hand.



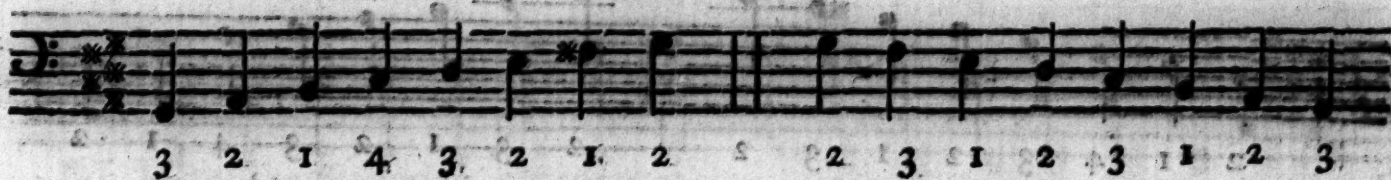
The GAMUT in MINOR of G Sharp.

Right Hand.



The GAMUT in MINOR of G Sharp.

Left Hand.



Gamuts in D Sharp.

*Dis.* In Major of D Sharp, nine Sharps, F, C, G, D, A, E, B; F and C double Sharp; in Minor of D Sharp, six Sharps, F, C, G, D, A E.

*Ma.*

The GAMUT in MAJOR of D Sharp.

Right Hand.



The



## THE FIRST PART

The GAMUT in MAJOR of D Sharp.

Left Hand.



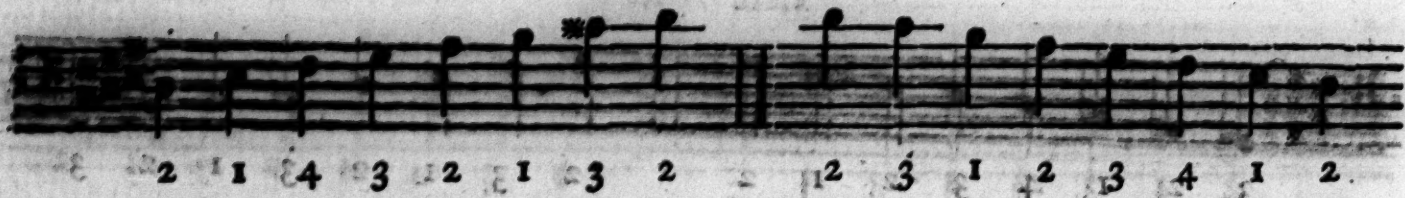
The GAMUT in MINOR of D Sharp.

Right Hand.



The GAMUT in MINOR of D Sharp.

Left Hand.



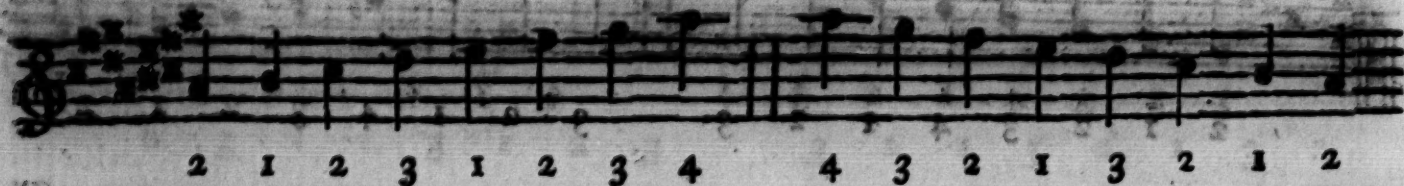
Gamuts in A Sharp.

*Diff.* In Major of A Sharp, ten Sharps, F, C, G, D, A, E, B; F double Sharp, C double Sharp, G double Sharp; in Minor of A Sharp, seven Sharps, F, C, G, D, A, E, B.

Ma.

The GAMUT in MAJOR of A Sharp.

Right Hand.



The



# THE FIRST PART

49

The GAMUT in MAJOR of A Sharp.

Left Hand.



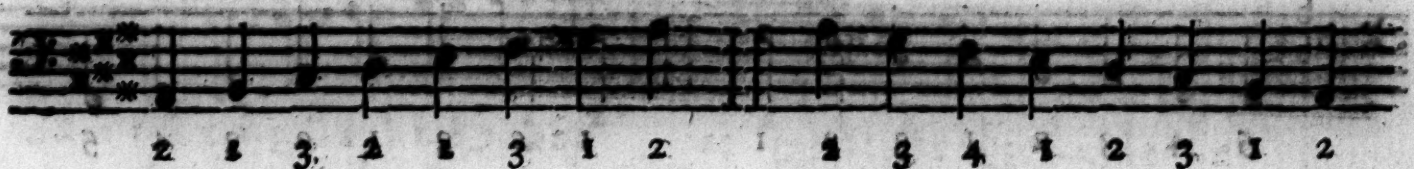
The GAMUT in MINOR of A Sharp.

Right Hand.



The GAMUT in MINOR of A Sharp.

Left Hand.



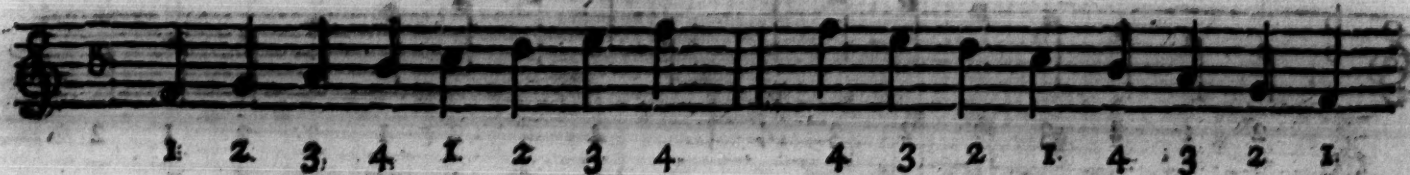
Gamuts in F.

*Dis.* In Major of F, one Flat, B; in Minor of F, four Flats, B, E, A, D.

*Ma.*

The GAMUT in MAJOR of F.

Right Hand.



O

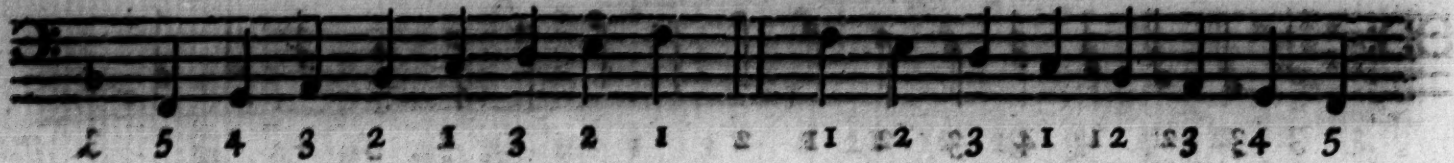
The



## THE FIRST PART.

The GAMUT in MAJOR of E

Left Hand.



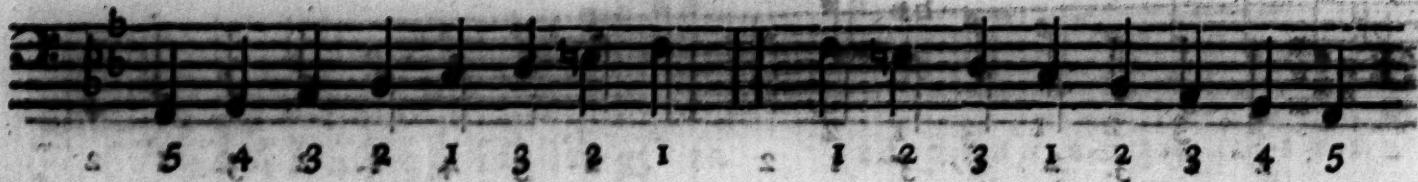
The GAMUT in MINOR of E

Right Hand.



The GAMUT in MINOR of E

Left Hand.



Gamuts in B Flat.

*Dis.* In Major of B Flat, two Flats, B, E; in Minor of B Flat, five Flats, B, E, A, D, G.

*Ma.*

The GAMUT in MAJOR of B Flat.

Right Hand.



The

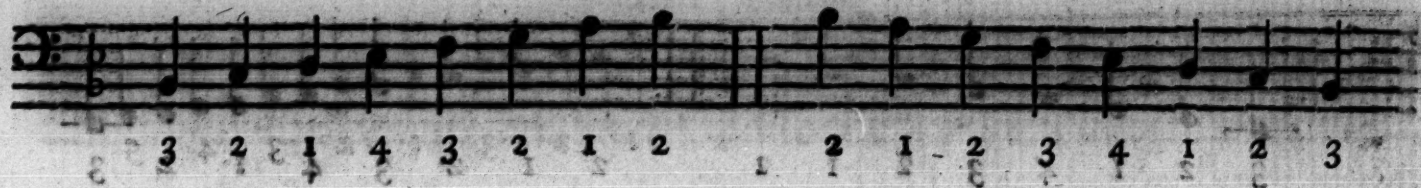


# THE FIRST PART.

51

## The GAMUT in MAJOR of B Flat.

Left Hand.



## The GAMUT in MINOR of B Flat.

Right Hand.



## The GAMUT in MINOR of A Flat.

Left Hand.



Gamuts in E Flat.

*Dis.* In Major of E Flat, three Flats, B, E, A; in Minor of E Flat, six Flats, B, E, A, D, G, C.

## Ma. The GAMUT in MAJOR of E Flat.

Right Hand.



The

The



## THE FIRST PART.

The GAMUT in MAJOR of E Flat.

Left Hand.



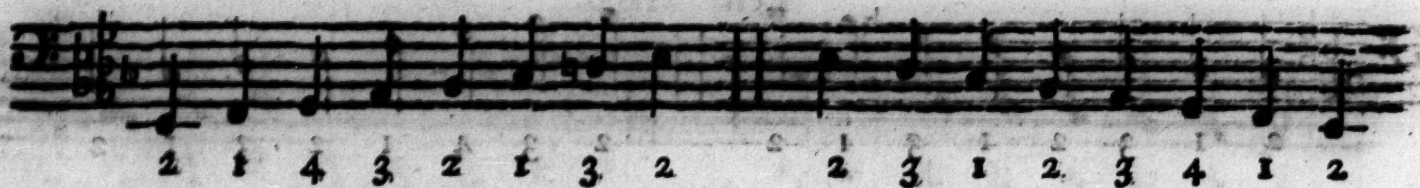
The GAMUT in MINOR of E Flat.

Right Hand.



The GAMUT in MINOR of E Flat.

Left Hand.



Gamuts in A Flat.

*Dis.* In Major of A Flat, four Flats, B, E, A, D; in Minor of A Flat, seven Flats, B, E, A, D, G, C, F.

*Ma.*

The GAMUT in MAJOR of A Flat.

Right Hand.



The



# THE FIRST PART.

*Ma.* The GAMUT in MAJOR of A Flat.

Left Hand.



The GAMUT in MINOR of A Flat.

Right Hand.



The GAMUT in MINOR of A Flat.

Left Hand.

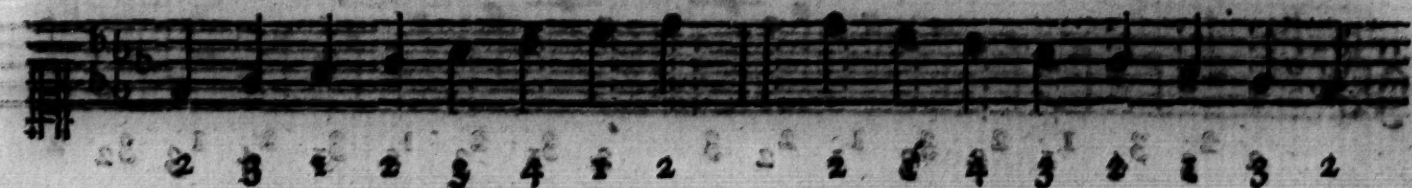


Gamuts in D Flat.

*Di.* In Major of D Flat, five Flats, B, E, A, D, G; in Minor of D Flat, eight Flats, B, E, A, D, G, C, F; B double Flat.

*Ma.* The GAMUT in MAJOR of D Flat.

Right Hand.



P

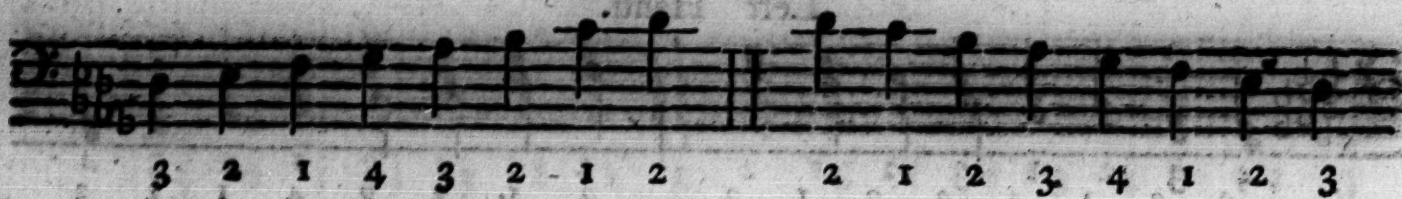
The



# THE FIRST PART.

The GAMUT in MAJOR of D Flat.

Left Hand.



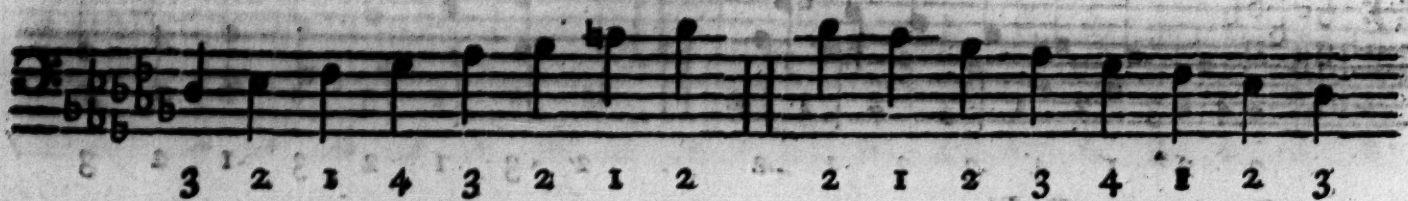
The GAMUT in MINOR of D Flat.

Right Hand.



The GAMUT in MINOR of D Flat.

Left Hand.



Gamuts in G Flat.

*Dis.* In Major of G Flat, six Flats, B, E, A, D, G, C; in Minor of G Flat, nine Flats, B, E, A, D, G, C, F; B double Flat, E double Flat.

*Ma.*

The GAMUT in MAJOR of G Flat.

Right Hand.



The



# THE FIRST PART.

55

The GAMUT in MAJOR of G Flat.

Left Hand.



The GAMUT in MINOR of G Flat.

Right Hand.



The GAMUT in MINOR of G Flat.

Left Hand.



Gamuts in C Flat.

*Dis.* In Major of C Flat, seven Flats, B, E, A, D, G, C, F, in Minor of C Flat, ten Flats, B, E, A, D, G, C, F; B double Flat, E double Flat, A double Flat.

*Ma.* The GAMUT in MAJOR of C Flat.

Right Hand.



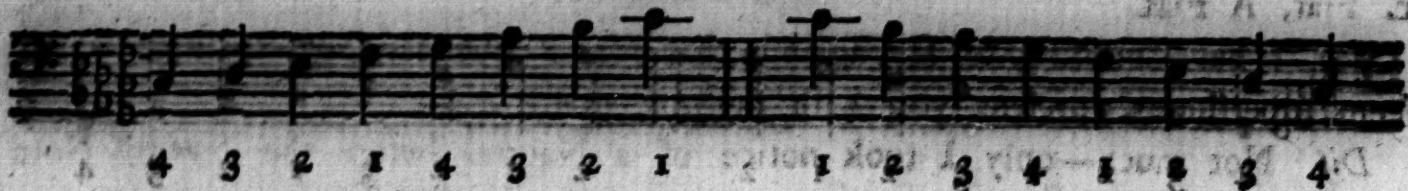
The



## THE FIRST PART

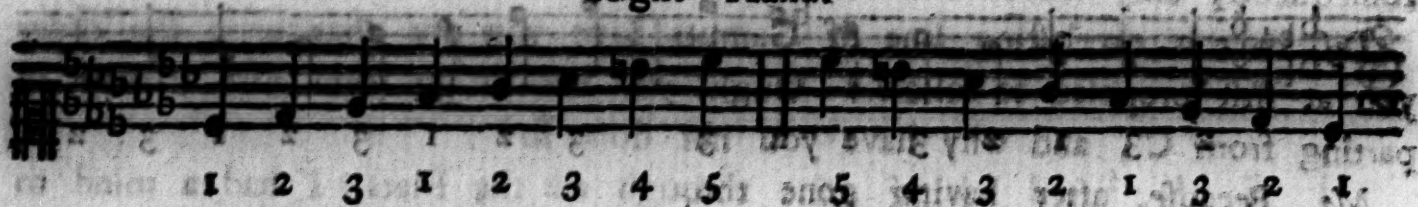
## The GAMUT in MAJOR of C Flat.

Left Hand.



## The GAMUT in MINOR of C Flat.

Right Hand.



## The GAMUT in MINOR of C Flat.

Left Hand.



Dis. Sir, Sir!

Ma. What's the matter?

Dis. Do you know what you write?

Ma. Why?

Dis. You give so many of your Notes double employment: arrived at ten Flats, there is nothing to hinder you to go to a hundred if you like it.

Ma. Have you followed me then in what I write?

Dis. Not only so, but I have repeated to myself the Flats, and Sharps, without making one mistake.

Ma. You have done of yourself then what I should have desired you to do.

Dis. And I have taken notice that you have written the Gamuts of C Flat, of



# THE FIRST PART.

57

of A Sharp, of D Sharp, of G Sharp; and it seems to me that in doing so you have only lost so much time.

*Ma.* And why are you of that opinion?

*Dis.* Because I shall never go by A; the shortest way is to go by B, B Flat, E Flat, A Flat.

*Ma.* I have nothing to say against that road; but do these Gamuts which seem superfluous, present you with nothing new?

*Dis.* Not much—only I took notice of a Natural before the seventh Note in Minor.

*Ma.* Well, and don't you know that the Natural suppresses the Flat, or the Sharp? If it happens then that the Note which it precedes be affected by a double Sharp, or a double Flat, that sign destroys one of them, and consequently only leaves one remaining.

*Dis.* In this everlasting line of Gamuts have you not abandoned the order you at first proposed to follow? Ought you not to go from fifth to fifth in parting from C; and why have you not done so?

*Ma.* Because, after having gone through all the Flats, I had a mind to make clear work with the Sharps also; and take my advice, don't despise these Gamuts; you have them under your eye; practise them a great deal; it will fix in your head the number of Flats and Sharps in each Modulation; it will bring you to a familiar acquaintance with your Key-Board; give agility to your fingers; teach you to Finger; and, in fine, dispose you to an easy, and rapid progress. I don't want to gain time, and amuse you, if you could learn to-day all that is necessary for you to know, to-morrow you should not have another lesson. I now go to the chain of Relative Modulations.

*Dis.* Every day we advance a step.

*Ma.* And thus it is we come to the end of the longest journies without fatigue.

## RELATIVE MODULATIONS.

MAJOR of C, and MINOR of A.

Fingered for the Right Hand.



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 5 4 3 2 1

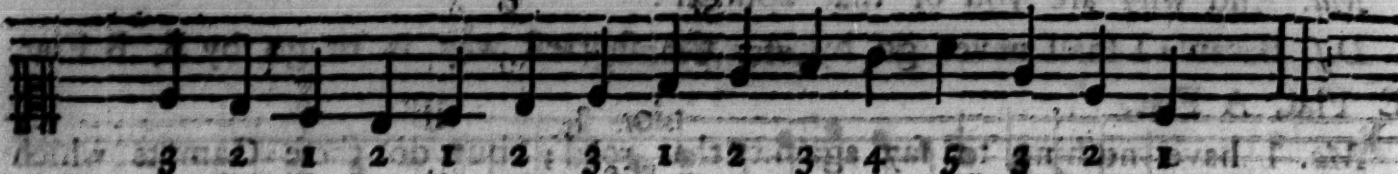
Q

Continued.



# THE FIRST PART.

Continued.



## The same MODULATIONS.

Fingered for the Left Hand.



## RELATIVE MODULATIONS of One Sharp.

MAJOR of G, and MINOR of E.

Right Hand.



Continued.

The

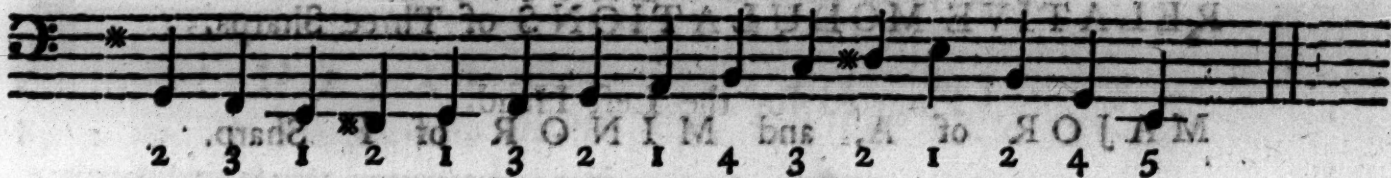


# THE FIRST PART:

59

## The same MODULATIONS.

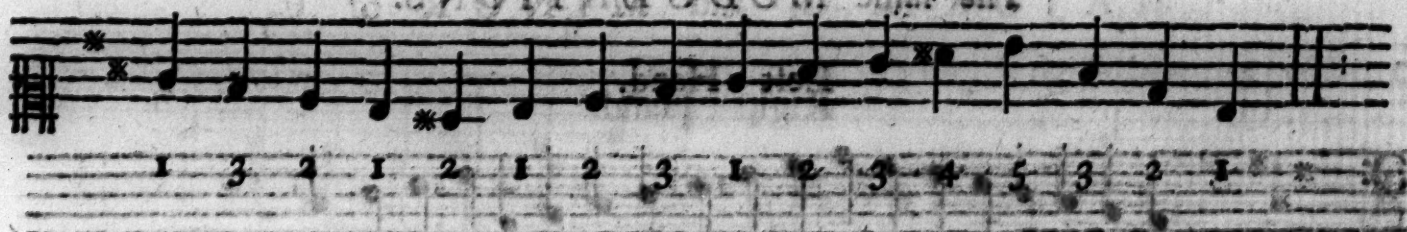
Left Hand.



## RELATIVE MODULATIONS of Two Sharps.

MAJOR of D, and MINOR of B.

Right Hand.



## The same MODULATIONS.

Left Hand.



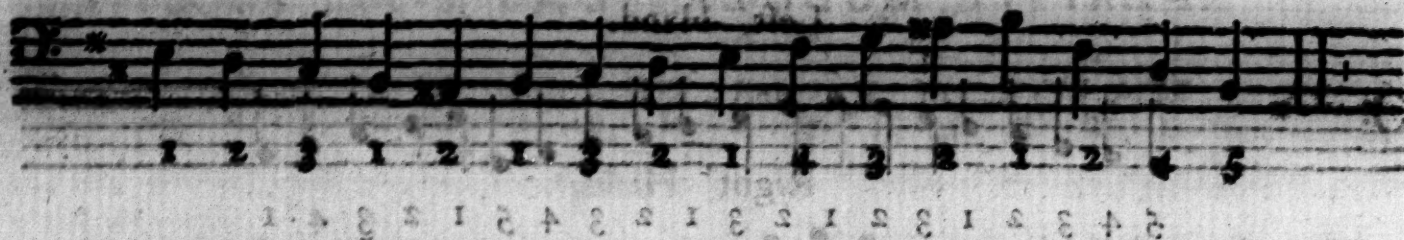
RELATIVE

Continued.



# THE FIRST PART.

Continued



1 2 3 1 2 1 3 2 1 4 3 2 1 2 4 5

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 3

## RELATIVE MODULATIONS of Three Sharps.

MAJOR of A, and MINOR of F Sharp.

Right Hand.



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 3



2 1 3 2 1 2 3 1 2 3 2 1 2 1 2

2 3 4 2 1 2 3 4 2 1 2 3 4 2 1

## The same MODULATIONS.

Left Hand.



5 4 3 2 1 3 2 1 2 3 4 5 1 2 3



1 2 3 4 5 4 3 2 1 3 2 1 2 4 1 3

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3

Continued

RELATIVE



THE FIRST PART.

61

RELATIVE MODULATIONS of Four Sharps.

MAJOR of E, and MINOR of C Sharp.

Right Hand.



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 3



2 1 3 2 1 2 3 1 2 3 1 2 4 2 1 2

The same MODULATIONS.

Left Hand.



5 4 3 2 1 3 2 1 2 3 1 2 3 4 5 2 1 2 3 4

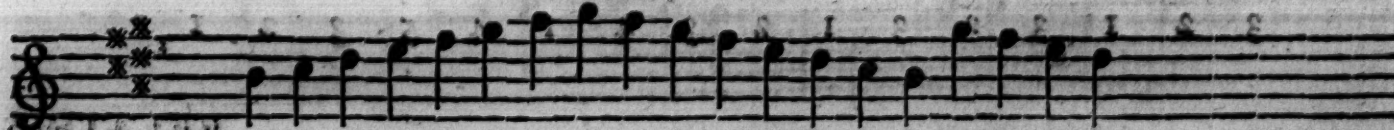


1 2 3 4 3 2 1 4 3 2 1 2 4 1 3

RELATIVE MODULATIONS of Five Sharps.

MAJOR of B and MINOR of G Sharp.

Right Hand.



1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 3

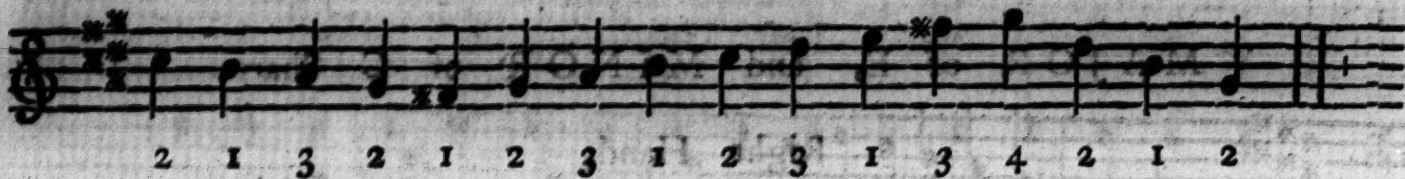
R

Continued.



## THE FIRST PART.

Continued.



The same MODULATIONS.

Left Hand.



RELATIVE MODULATIONS of Six Sharps.

MAJOR of F Sharp, and MINOR of D Sharp.

Right Hand.



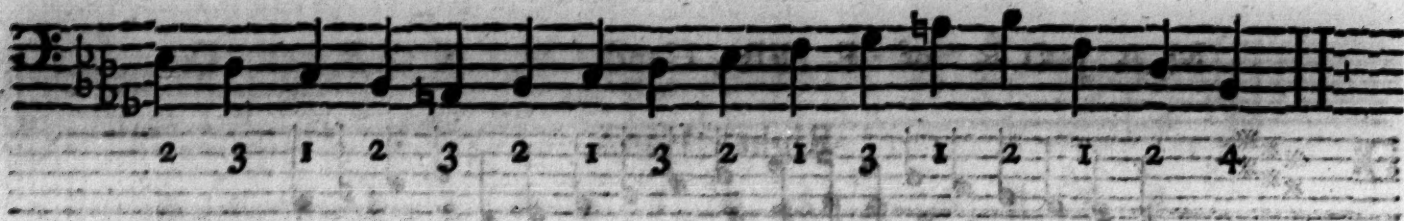






## THE FIRST PART.

Continued.



## RELATIVE MODULATIONS of Four Flats.

MAJOR of A Flat, and MINOR of F.

Right Hand.



2 3 1 2 3 1 2 3 2 1 3 2 1 3 2 5 3 2 1



4 3 2 1 2 1 2 3 4 1 2 4 5 3 2 1

## The same MODULATIONS.

Left Hand.



3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 1 2 3 1



2 3 1 2 3 2 1 3 2 1 3 2 1 2 4 5

RELATIVE



# THE FIRST PART.

85

## RELATIVE MODULATIONS of Three Flats.

MAJOR of E Flat, and MINOR of C.

Right Hand.



2 1 2 3 4 3 2 1 4 3 2 1 2 5 4 3 2



1 2 2 1 2 1 2 3 1 2 3 4 5 3 2 1

2 1 2 3 4 3 2 1 4 3 2 1 2 5 4 3 2

The same MODULATIONS.

Left Hand.



3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 1 2 3 1 2



3 1 2 3 2 1 3 2 1 3 2 1 2 4 5

## RELATIVE MODULATIONS of Two Flats.

MAJOR of B Flat, and MINOR of G Flat.

Right Hand.



1 2 1 2 3 1 2 3 4 3 2 1 3 2 1 2 5 4 3 2 1 2

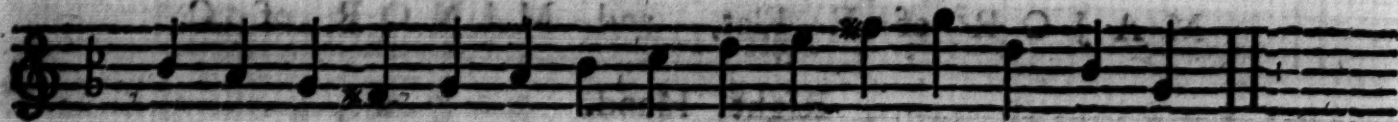
S

Continued.



## THE FIRST PART

Continued.



3 2 1 2 1 2 3 1 2 3 4 5 3 2 1

The same MODULATIONS.

Left Hand.



3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 1 2 3 1 2



3 1 2 3 2 1 3 2 1 3 2 1 2 4 5

RELATIVE MODULATIONS of One Flat.

MAJOR of F, and MINOR of D.

Right Hand.



1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 5 4 3 2



1 3 2 1 2 1 2 3 1 2 3 4 5 3 2 1

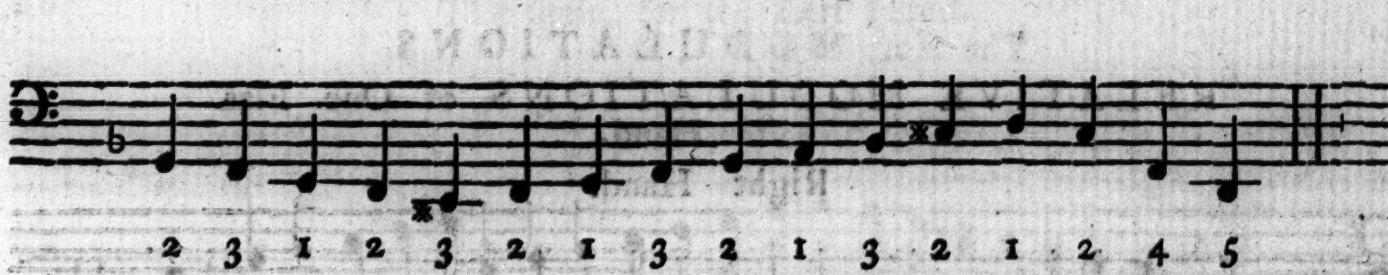
The



## 67

# The five MODULATIONS

Financed for the Left Hand.



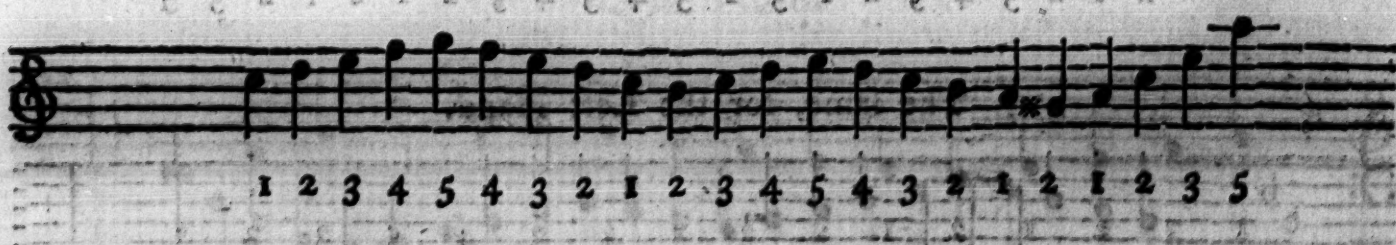
Examine these, and see if there be nothing that can occasion a few questions.

*Dis.* Nothing at all.—This Sharp is accidental; this Natural countermarks the seventh in Minor.—You begin by the Major, you finish by the Relative Minor.—The execution of these Gamuts do not even appear difficult to me. Let me try them.

*Ma.* Remember not to neglect the Gamuts which precede this little series of the Relative Modulations, which I will now write you under another form; going only to the fifth of the Major, and the Minor, and continuing by fourths, which immediately produces the Flats, and serves, in some measure, to break the monotony of that progression.

## The NATURAL RELATIVE MODULATIONS.

## Fingered for the Right Hand.



# The



## THE FIRST PART.

## The NATURAL RELATIVE MODULATIONS.

Fingered for the Left Hand.



## RELATIVE MODULATIONS of One Flat.

Right Hand.



The same, for the Left Hand.



## RELATIVE MODULATIONS of Two Flats.

Right Hand.



The same, for the Left Hand.



RELATIVE



THE PATENT

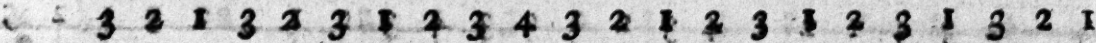
10

RELATIVE MODULATION

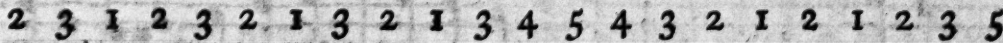
Small 151



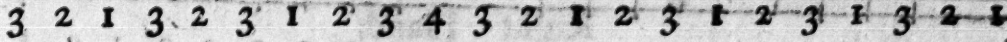
237



100



100



1

1. The first step is to identify the problem or question that needs to be addressed. This involves understanding the context and the specific requirements of the task.



**T**



THE FIRST PART.

**The same, for the Left Hand.**



## RELATIVE MODULATIONS of Six Flats.

**Right Hand.**



**The same, for the Left Hand.**



## RELATIVE MODULATIONS of Five Sharps.

**Right Hand.**



**The same, for the Left Hand.**



# RELATIVE



## 7F

Right Hand.

1 2 3 4 5 4 3 2 1 2 1 2 3 2 1 3 2 1 2 1 2 4

5 4 3 2 1 2 3 4 1 2 1 3 2 3 1 2 3 4 3 1 3 2

Right Hand.

1 2 3 4 5 4 3 2 1 2 1 2 3 2 1 3 2 1 2 1 2 4

Right Hand.



A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of 20 notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2. The notes are grouped into measures: 1-4, 5-8, 9-12, 13-16, 17-19, and 20. A double bar line is at the end.

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 1 2 3 5

# The



## THE FIRST PART

The same, for the Left Hand.



## RELATIVE MODULATIONS of One Sharp.

Right Hand.



The same, for the Left Hand:



*Listen*; I will play these last Relative Modulations.—How do you find them?

*Dis.* Why there appears to be something in them.—But these examples are shorter, and easier than the former; I should wish to shew a little more stability.—I love what is learned.

*Ma.* Or what has the air of being so.—But come—Though parade is not what I like, I will satisfy you by a division which will link the Relative Modulations all together, and well executed with both hands, be at least imposing. To dazzle the more, we will throw it into measure.

CHAIN



# THE FIRST PART.

73

## CHAIN of RELATIVE MODULATIONS by Fourths.

Fingered for the Right Hand.

In Major of C.

In Minor of A.

In <sup>major</sup> Minor of F.

In <sup>major</sup> Major of D.

12 3454 3212 3454 321 2 2343 2132 3454 321 2

In m. of B Flat.

In m. of G.

In m. of E Flat.

In m. of C.

1343 2132 3454 321 2 1343 2132 3454 321 2

In m. of A Flat.

In m. of F.

1 23 12 3 4 1 23 12 3 4 1232 1321 3454 321 2

In m. of D Flat.

In m. of B Flat.

In m. of G Flat.

In m. of E Flat.

1232 1321 2343 213 2 3121 4321 2343 213 2

In m. of B.

In m. of G Sharp.

3121 3212 1 23 1234 1 23 1234 1232 1321

U

In



## THE FIRST PART.

Continued.

In m. of E.      In m. of C Sharp.      In m. of A.      In m. of F Sharp.

3454 3212 1232 132 1      3454 3212 1232 132 1

In m. of D.      In m. of B.

3454 3212 1 23 1234      1 23 1234 1232 143 2

In m. of G.      In m. of E.      In m. of C.

3454 3212 3454 321 2      3454 3212 3

*Dis.* I perceive that the division is finished, by the mark placed after the Minim C, and by the total eclipse of Sharps; but the Cleffs of the right and left hand are thrown pell-nell together—what is the meaning of that?

*Ma.* This mixture of the Cleffs is necessary; if I had employed but one, I must have ascended above the last line in writing, and descended below the first, at least half a dozen other lines, and by that means have rendered the reading of my music difficult. If the right encroaches here and there, on the domain of the left, you see that is reciprocal, and the left hand is even with it. These perpendicular lines, so often repeated, separates the measures, or Bars; the Notes contained between two of these lines make a Measure; all these Measures, or Bars, are complete, except the first; for we may begin an air with a quarter of a Measure, and the deficiency of the first Bar may be completed in the last.



*Dis.* I understand. The mark or sign that immediately follows the Cleff tells me, that the Measure is in Common Time—the division begins by a quarter of a bar—every Bar contains four Crotchets, or the length of one Semibreve—and the movement is—I don't know what ;—Is it Adagio, Andante, Allegro, Presto?

*Ma.* It may be Prestissimo, if you will or can make it so. But my advice to you is, at first, Largo, Adagio, Andante, that you may go in an equal movement, and get the habit of playing roundly, an essential quality which is so rare, only because learners begin by playing too fast.

*Dis.* However, since my fingers are become a little supple, I will try an Allegro.

*Ma.* Do you know what an Allegro is then? I did not think the duration of the different movements was yet fixed in your head.

*Dis.* No disputing about words—I mean what I suppose—Allegro.

*Ma.* Not so fast—it is all confusion—if you don't take care you will accustom yourself to flobber.—With judgment, clear, neat—in a word, slow, slow, slow,—that's very well—but that the left hand may not be inactive, while the right works, I will write you the same Chain of Relative Modulations for the left hand.

### CHAIN of RELATIVE MODULATIONS by Fourths.

Fingered for the Left Hand.

In Major of C.

In Minor of A.

In m. of F.

In m. of D.



In m. of B Flat.

In m. of G.

In m. of E Flat.

In m. of C.



Continued.

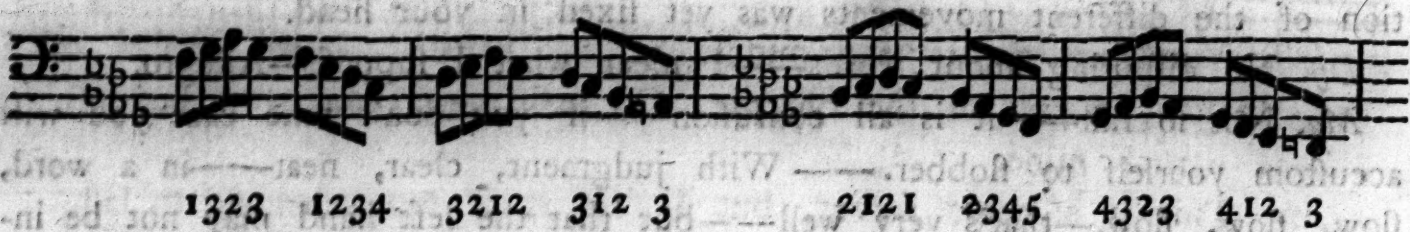


## THE FIRST PART

Dr. I understand. The mark or sign that immediately follows the Clef tells me, that the Measure is in Common Time. The division begins by a quarter of a bar—every bar contains four Crotchets, or the length of one Semibreve—and the measure is in A Flat. In m. of A Flat. In m. of F.



In m. of D Flat. In m. of B Flat. In m. of G Flat. In m. of E Flat.



In m. of B.

In m. of G Sharp.



In m. of E.

In m. of C Sharp.

In m. of A.

In m. of F Sharp.



In m. of D.

In m. of B.



Continued.

Continued.



# THE FIRST PART

27

Continued.

In m. of G. In m. of E.



# THE FIRST PART

Continued

In m. of D.

In m. of B.

In m. of A.

In m. of F Sharp.

12343 2132 3454 321 2 12343 2132 1232 132 1

In m. of E.

In m. of C Sharp.

23454 3212 1 23 1234 1 23 1234 1232 132 1

In m. of B.

In m. of G Sharp.

In m. of F Sharp.

In m. of D Sharp.

23454 3212 1232 132 1 23121 4321 2343 213 2

In m. of D Flat.

In m. of B Flat.

In m. of A Flat.

In m. of F.

31232 1321 2343 213 2 31232 1321 3454 321 2

Chromatic Passage.

1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3

Continued.



# THE FIRST PART

3

Continued

In m. of E Flat. In m. of C. In m. of B Flat. In m. of G.



12343 2132 3454 321 2 12343 2132 3454 321 2

In m. of E. In m. of D. In m. of C. In m. of B.



12343 2132 3454 321 2 12343 2132 3

And from one let us pass to the other.

## CHAIN of RELATIVE MODULATIONS by Fifths.

Fingered for the Left Hand.

In Major of C. In Minor of A. In m. of G. In m. of E.



54 3212 1234 3212 312 3 13212 1234 3212 341 2

In m. of D. In m. of B. In m. of A. In m. of F Sharp.



13212 3123 2121 231 2 13212 3123 2121 234 5

Continued.



# THE FIRST PART

Continued.

In m. of E.

In m. of C Sharp.



In m. of B.

In m. of G Sharp.

In m. of F Sharp.

In m. of D Sharp.



In m. of D Flat.

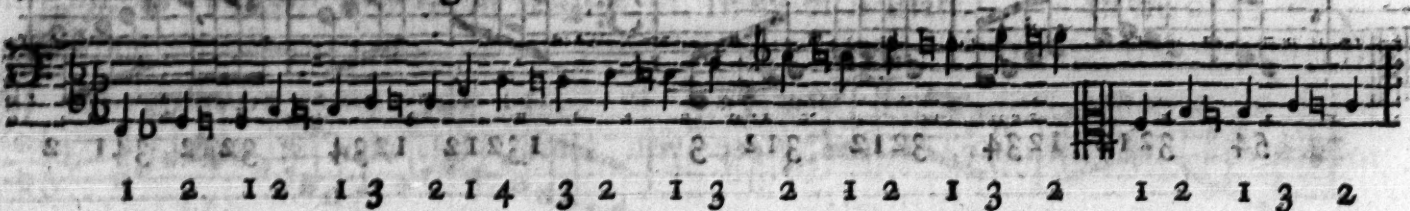
In m. of B Flat.

In m. of A Flat.

In m. of F.



Chromatic Passage.



In m. of E Flat.

In m. of C.

In m. of B Flat.

In m. of G.



Continued.



# THE FIRST PART.

31

Continued.

In m. of F.

In m. of D.

In m. of C.



Here's my task finished, and your's prepared.

*Dis. (to himself.)* He's in the right.—Yes it is this way.

*Ma.* I have told you, and I repeat it over and over again, you must first do ill, if you would arrive at doing well.

*Dis.* At last I have conquered this cruel passage of six Flats.—Yes, yes, 'tis so—to that of seven—no, he has rather chose to write five Sharps.—But why do you get up? you are going to quit me in a brilliant moment.—But do you know that scholars of my years require approbation?

*Ma.* I know it; and was I not at present in haste—to-morrow, however, I am at your vanity's command. But while I seek my hat and cane, cast an eye over these last, and see if there be nothing to which you are a stranger, you may go to your practice afterwards.

*Dis.* Chain of the Modulations by Fifths—that is the inversion of what I have studied.—What are these little Notes?

*Ma.* A Chromatic passage, without measure; it served me to ascend the Key-board two Octaves—you will do with it as you can—the important point at present, and at all times, is to strike the notes equally, let the movement and measure of the piece you chuse, be what it will.

*A Servant enters with a Note.*

*Dis.* How now,—What have I here?—an invitation to go for these holidays into the country?—I won't, positively;—I'll stay with you.—Three days—no, no, in three days I shall forget all I have learned.

*Ma.* Have they not a harpiscord in the country, then?

Y

Dis.



## THE FIRST PART.

*Dis.* Yes, but horrible, always out of tune—and then I shall lose three lessons.——I won't go I tell you.

*Ma.* Well, but hear me; if in these three days you can contrive to practise, so as to execute what I leave you passably well, I shall be content, and so ought you too.

*Dis.* I will write to my friend then, to have the harpsicord put in tune, and that I'll come to him.

*Ma.* It will be the best way. Amusement, properly taken, never hurts any thing. Exercise well your feet and your hands; I would say, walk a great deal, and play as much.

*Dis.* I'll play eight hours a day.

*Ma.* Moderation in every thing.——Half will do——and so till after the holidays.

*Dis.* Ay, ay, till after the holidays. Fare you well.

*End of the Third Dialogue, and Third Lesson.*

## LESSON IV.

## DIALOGUE IV.

*Master.*

*Disciple.*

*Master.*

**Y**OU liked your country party, I hope.

*Dis.* To a wonder! All was liberty, gaiety; good people, good wine, pretty women, and fine walks!

*Ma.* And, by consequence, our Gamuts, and Relative Modulations, were thought no more of.

*Dis.* You are mistaken.

*Ma.*



*Ma.* So much the worse for you. But what, are you very expert then?

*Dis.* The hands go pretty well, but the head, miserably.

*Ma.* What has been the matter with it? In effect you appear dull.

*Dis.* Because I am so;—but let us speak of something else. I execute the first passages, almost Allegro with the right hand; but with the left—

*Ma.* A little Andante, I suppose. Come, let's hear.

*Dis.* With all my heart. Observe, I don't look at the book.

*Ma.* But you look at your Key-board, which is worse.—Bravo!—A little too fast. Don't be in a hurry.—Let us have it once more, but softly; without that you never will go equally.

*Dis.* I do a great deal better when I am alone, because I strive less. Yesterday I played a great part of the lessons you have given me, five or six times successively, before a friend; and I played to a charm.—Hold, here is the very gentleman himself; you may ask him.

*Enter the Philosopher.*

*Philosopher.*

It is true——But this devil of a voyage you are going to take will retard our progress. When do you set out?

*Dis.* This evening; and I shall probably go for six months. It's a sister I have not seen for a long time, that lives in Cornwall, and has taken it into her head to marry at forty years old. God knows when I shall be able to come back; and it is what vexes me more than you can imagine.

*Ma.* You have a very singular disposition, if a wedding does not amuse you better than lessons for the harpsicord.

*Dis.* I hate weddings, and I love music to that degree—

*Pbi.* That words cannot express it. So weak is the tongue in the great passions.

*Dis.* Poor harpsicord! What art thou going to become!—You laugh,—friend, observe this man here, with his ironical air, nobody understands the theory of music better than he; he plays the harpsicord like an angel; two months practice would make him superior almost to any one, and yet he will take no pains; is it not singular?

*Pbi.* Not at all; the enthusiasm you have for music, he has for some other object.

*Ma.* Just so.

*Dis.*



*Dis.* But it must have been impossible to arrive at the point where he is, without having reflected, as well as practiced a great deal; how then can a man have given so much time, and pains, to an art which he does not love?

*Ma.* And who has told you I don't love it? Truth is, I am not a fool about it; but, in revenge, I have the itch of Geography, History, and Mathematics.

*Dis.* Philosopher, listen to me. (*Plays.*) How do you like that? What vexation to be stopped in such a fine career.—Duce take all weddings.

*Pbi.* Ridiculous ones, I suppose, you mean.

*Dis.* No; all sorts and kinds.

*Pbi.* It is certain, that the progress you have made on the harpsicord, bears no proportion to the time you have given to that study; but, independent of your taste, and natural disposition, the method of this gentleman is excellent.

*Dis.* Excellent! Marvellous.

*Pbi.* Sir, you are going to lose a scholar; will you let me propose another to you?

*Ma.* Yourself, Sir, I hope.

*Pbi.* No, my daughter; she makes a pretty good figure in the works of Handel, Bach, Scarlatti, and others, but, I believe she understands nothing of the theory of music.

*Ma.* Sir, it is an honor—

*Pbi.* I can tell you beforehand, she has a good conception.

*Ma.* Perhaps she knows more than I do.

*Pbi.* No such matter.—You must know I have been tempted more than once, to learn harmony myself. I have considered all the best books written upon music, and I am convinced that the true elements are yet to make.—The preliminary notions which your first lessons contain, my daughter is ignorant of.—As to her execution, if you will come and sup with me, you shall judge of it this evening.

*Dis.* And we will all dine together here, and we will talk of Music, History, Mathematics, Geography.—Come, Philosopher, no refusal, we have you, and possession is eleven points of the law.

*Pbi.* I subscribe to your principle of right, though it is rather legal than just.

*Dis.* And you?

*Ma,*



# THE FIRST PART.

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*Ma.* I am unfortunately engaged. Give me leave then to embrace you, my dear Disciple, with you a good journey, and a speedy return.

*Dis.* Adieu.—Philosopher you stay with me.

*Phi.* Yes, yes, I stay.

*The Philosopher and his friend dine together; the Master goes to his rendezvous, from whence, in the evening, he comes to the house of the Philosopher, who is not yet entered; but he finds his daughter, who receives him.*

*Pupil.* Sir, my papa is abroad.

*Ma.* I'll wait for him, if you'll give me leave.

*Pupil.* I am afraid you'll find it a little tedious.

*Ma.* Not if you'll be so good as to sit down to your harpsicord in the mean time.

*Pupil.* With pleasure, if that will amuse you; but I must begin with telling you, that I am but a poor proficient: my papa loves me, and often speaks of me, not as I am, but as he would have me be. Talents are not hereditary, but may I take the liberty to ask if you are not Mr. —

*Ma.* Yes Miss, I am.

*Pupil.* Then, Sir, I am not afraid. It is the ignorant only that are never indulgent.

*Ma.* And why, pray?

*Pupil.* Because they have no Idea of difficulties.

*Ma.* And still less of perfection; one may content them at such an easy rate!

*Pupil.* That may be; but they like and dislike with so little judgment, that their praise and reproof is an equal offence. I am therefore better pleased to play before you, who will set me at neither more nor less than my just value. I have a good harpsicord, excellent music, and only want docile fingers.

*(Plays.)*

*Ma.* Those fingers want but little—the piece is beautiful, and almost as well played.

*Pupil.* You may imagine I don't begin with you by the piece I play worst.

*Ma.* Da Capo.—Bravo.—You execute that passage admirably, and it is not one of the easiest.

*Pupil.* It is the mere merit of my fingering.

*Ma.* You understand thorough Bass, no doubt; you accompany?

Z

*Pupil.*



*Pupil.* No, Sir; in regard to harmony, I know nothing at all; all my knowledge is reduced to run over, as you have heard, almost all authors.

*Ma.* Well, that is something.

*Enter the Philosopher.*

*Pbi.* So, so, there you are at work. I am glad of it.---Come, Sir, you are a man of your word, I see, and that I like; sit down, you are here at home.-----Daughter, play that piece of Bach's-----You know, which I mean.

*Pupil.* It is very difficult papa.

*Ma.* Well, you will play it ill. The first thing I ought to know are your faults; I have already remarked some of them.

*Pupil.* You will have a great deal of that work on your hands.

*Ma.* Equally, miss, equally.-----And why those jerks upon your seat? They are disagreeable.---Well that, excellently well.---Less application, less contention; in things of pure accomplishment, ease, facility, and grace, are the great requisites; any thing like pain in the performer, lessens the pleasure of the audience.

*Pbi.* You have heard her, what do you say? Speak to me sincerely; I love truth, and hear with pleasure those that tell it.

*Ma.* The piece that Miss has just played, is very fine, and very difficult; her hands are well placed, and it only depends upon her to excel, which she shall certainly do, if my instructions can be useful.

*Pbi.* If we see so many women lay aside the harpsicord, they were so attached to when girls, it is because they were not advanced far enough in music, and what they know is not worth preserving. Here then is a question which I beg you will answer ingenuously. Do you think my daughter, with application, may get above all difficulties?

*Ma.* Perhaps, Sir, there is nobody got so far as that; but of this I will assure you, that what she already knows she shall never forget; that her instrument shall be the pleasure of her life; that she shall accompany---

*Pbi.* Write her the lessons you have already given to my friend, who is gone into the country. She will read them; I shall not be sorry to read them myself. You should count for nothing what she knows already. She should have the advantage to begin by the beginning, which will greatly facilitate the intelligence of the rest.

*Ma.* I can refuse no task you lay upon me. When these lessons, which I gave  
your



your friend, are put in order; they may at least be useful to other scholars; and if miss should find any thing in them already familiar to her, she may skip it over.

*Pbi.* No, no, she shall skip nothing. It is impossible to seize a whole property, when we neglect any of the parts.

*Ma.* From thence we will pass to the Principles of Harmony: and I hope you will not, when we have finished our work, refuse me some of that time of which you are so prodigal to others, in order to revise and correct it.

*Pbi.* I promise you.

*Pupil.* Then all is agreed; this gentleman shall write, I read, and you, papa, revise: So now let us go to table, for mama waits for us.

*End of the Fourth Dialogue, Fourth Lesson, and First Part.*



THE FIRST PART

your friends are put in order; they may at least be useful to other scholars and it will show that any thing in their study is not, the more it is over.

Pls. No, no, the shall be nothing. It is impossible to find a whole new point, when we are already at the point.

Mr. From thence we will pass to the Principles of Geometry: and I hope you will not, when we have finished our work, refuse to come of that time of which you are to produce to others, in order to review and correct it.

Pls. I promise you. First, I am all at your service; and I am sure that you will not be so much as to refuse to take the same correction as I will.

And of the same kind, I am sure, that you will not be so much as to refuse to take the same correction as I will. And I am sure that you will not be so much as to refuse to take the same correction as I will.